


720.5
JO
v.1



LIBRARY
OF THE
UNIVERSITY
OF ILLINOIS

720.5
J0



Digitized by the Internet Archive
in 2022 with funding from
University of Illinois Urbana-Champaign

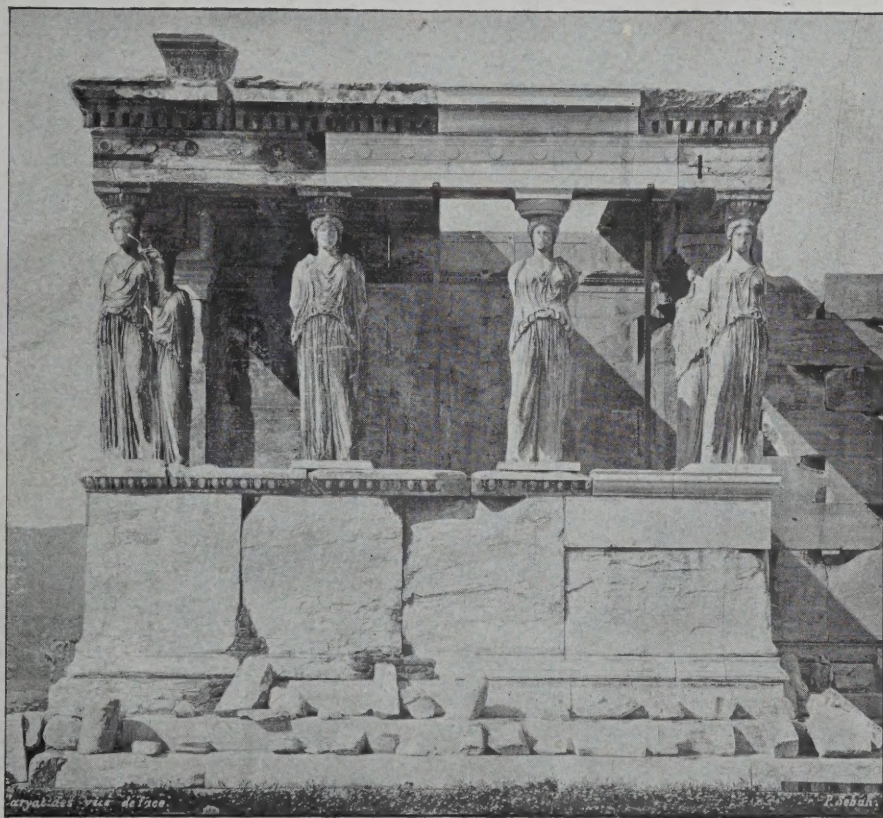
. . . . The pages that are missing were removed because they were advertisements.

The paper is of a very fine
quality, and the ink is of a
very fine quality.

JOURNAL OF ARCHITECTURE

PHILADELPHIA · CHAPTER · AMERICAN · INSTITUTE OF ARCHITECTS

PUBLISHED EIGHT TIMES A YEAR



OCTOBER

PHILADELPHIA

1892

F. A. DAVIS, 345

TWENTY-FIVE CENTS PER NUMBER
TWO DOLLARS PER YEAR

The Journal of Architecture

PHILADELPHIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

"I shall not need," says Sir Henry Wotton, "like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation where there are Noble Men or Noble Minds."

INTRODUCTORY

THE primal object in the issuance of the JOURNAL is an educational one. It seeks to encourage and advance the study of Architecture pure and simple, and has neither a hobby nor a theory to perpetuate. It has seemed to the editors of the paper that the presentation, in the most careful and exact form, of the roots whence the whole art has sprung, would be a service to the profession and the public, and a reminder to the younger men that whatever good thing we do must have its incentive in these same sources. While the illustrations at first will be largely eclectic in character, no apology need be offered, since the material presented will oftentimes be inaccessible to the general student either by reason of the rarity of the works from which the illustrations are drawn, or their excessive cost. In the compass of the first five volumes of the JOURNAL we hope to give examples of the crowning periods in all the historical development of Architecture which have been named styles or "schools."

To keep in key with modern work which may have been directly influenced by the principles of any one style, an example will be given, wherever the same exists, by means of photographic reproduction.

Outside of this, the JOURNAL will give a limited but exact presentation of matters of immediate importance to the profession, either in its ethical, educational, or practical progress, but it does not intend to enter the domain of constructional or decorative art in any wide sense. Brief articles may be printed, bearing on the plates, and these will, in every case, be by fully competent hands.

To insistently present the value of the best in art will be the first and final aim.

THE DORIC STYLE

IT is doubtful if any more astute analysis of Grecian Art has been made than that of Taine. While few will follow him in all his philosophic deductions, all must recognize the truth of his major premise, and admire the masterly skill of his argument. His major premise may be stated to be something like this: The physical conditions under which a people live influence essentially the technical character of their art work. When we have accepted this truth in its full meaning we find in it a reliable foundation for any strictly technical criticism we may wish to make, but we must rise above it if we wish to understand the spiritual characteristics of Greek Art.

Any study of the Doric style which is made outside of the severest technical limits must involve some consideration of the character of ancient Grecians. Much stress is laid upon the so-called immorality of ancient Greece; her political system is constantly subjected to unfavorable criticism, and it seems as though too much could not be said against her customs of warfare, slavery, and more heinous sins of social discipline.

It is unfair to judge pagan Greece by Christian standards; yet, were she judged by pagan standards, it would appear she was the noblest as well as the most refined of ancient nations. That pagan polity was unjust to the natural man the events of history proved, but the pagan was unconscious of the fact, and, consistently with his pagan beliefs, he was sincerely religious and, in the same way, consistently with his pagan wisdom he developed his natural gifts to a degree of refinement unequaled by any other historical people. Such an eulogy as this is not in sympathy with such indiscriminate praise of Grecian things as certain admirers of classic times affect, but it is justified in the study of architecture by the still existing work of Grecian artists, and in these works appear a purity and an elevation of sentiment too little appreciated by the unprofessional student. Grecian taste was pure, and pure in such a way as forbids any clear intelligence to suppose the Grecian artist thought his own manner of life or his own philosophy to be evil. In his day and generation he rejoiced in a life he felt was as pure as it was strong.

The mind of the Grecian artist was supremely free. The conditions of his life never embarrassed his natural judgment, which, in its strength and breadth and subtlety, was unrivaled. The student cannot too deeply consider this element in Greek art. The English teachers of the Classic Revival imagined a code of artistic law in which they thought the Greek artist was inflexibly bound, like an Indian papoose in its swaddling bands, but, in truth, the Attic mind recognized no limitations except its own unerring judgment.

When the Athenians under Pericles turned from war to peace, and thought how they should make peace glorious, they felt their piety within and saw the Acropolis before them. Almost like some phenomenon of nature, its strenuous walls arose, and the temple of Minerva Parthenos was set like a coronet on its brow. The hill was sacred. No arbitrary principle made them think it should be cut to a certain form or graded in certain levels. It was a part of their Mother Earth and in itself they sought the reasons for what they should do. In that way the seemingly meaningless arrangements of the temples were established. When it came to the design of those temples in themselves, they were in possession of certain traditional forms which archæology has shown originated in Egypt, but in their handling of these forms the same freedom of thought is manifest. Living in a land of sunlight, not deeply verdurous, but formed of rocky hills that watch over a brilliant sea, their sense of form was developed to the utmost delicacy of perception. Comprehending, as no other people have, the sublime beauty of the human form, they were naturally sculptors, and sculpture was developed hand in hand with architecture. This is also a most important consideration for the student; for, without it, he cannot properly appreciate Doric architecture, which was essentially a sculptural style.

The entasis of the Doric column, and the various contours of the Doric capitals, all recall the subtle curves of sculpture, and the Doric temple was little more than a shrine for the sculptor's more delicate creations.

It has been thought the Doric architects may have had some special theory of proportion, but such a supposition is out of sympathy with their essential freedom of artistic thought. Proportion is essentially a matter of natural perception. It is one of the most subtle qualities of art and is necessarily superior to rule, but it seems just

to say that their study of proportion in the human form doubtless inspired the Greek architects to establish the incomparable proportions of their temples, but, whatever they knew as fact, they held it to be subordinate to expediency, as is plainly shown in the well-known example of the Venus of Milo.

It is believed the most critical examination of the details of Doric architecture will show these principles to be self-evident. The Doric architecture of the Acropolis was the most refined development of the style, such an example as the temple at Segesta losing in refinement whatever it gains of majesty by reason of its great size, when compared with the glorious creations of the Age of Pericles.

ADRIAN W. SMITH.

THE BOURSE

THE contest for their rights made by the Philadelphia Architects in the recent Bourse competition is one of the strongest notes of coalition sounded by the profession in recent years, and will serve as an incentive to their fellow-workers throughout the United States. It is an open and candid protest against the well-nigh brutal disregard of professional rights and privileges which has become an almost every-day occurrence, and an endeavor to set those rights on a firmer basis in the public mind. That the protest did not accomplish its purpose in full is by no means an indication that the movement failed, for it has undoubtedly sown the seeds of a more fraternal spirit throughout the city, and those who signed the memorial to the Bourse Building Committee are more closely linked together for the best professional business practice.

The matter, summed up, appears thus: The committee, on issuing their invitations to a heterogeneous collection of tradesmen, professional men, and others, imposed conditions that the architects, at least, felt could not with due regard to self-respect be entertained, and they so represented the matter to the Building Committee, and offered three alternatives, any one of which would have been more satisfactory to them, and would have resulted in a display of the best talent of the city.

The committee, however, declining to consider these suggestions, persisted in their original intention, and the only recourse left to the architects was their withdrawal from the competition, which has been done by almost every member of prominence, and certainly by every one who has laid any claim to maintaining a high standard of professional practice.

No announcement has been issued of the net results of the competition except through brief notes of the newspapers. We have failed to learn how many designs were submitted or *who* submitted them. Whether those tempted by the bait are ashamed to own their participancy, we cannot say. Certain it is, that to our knowledge no one has been willing to confess having received a prize.

However, the matter is now concluded. The Building Committee may endeavor to impress the public that they have gained a point; the stockholders, who paid their money to see the best results, may question it; but the gentlemen of this committee must be aware that they have scored a failure,—an ignominious failure. And under these circumstances, this competition, which bid fair to prove such a success, and which with judicious management could have so justified its claim, can take its place among those whose only use is to point the way to be avoided.

FROM VIOLET LE DUC.

Enlarge your knowledge of precedent, form your judgment, learn to reason, and your faculty of invention will be increased.

* * * But it must not be inferred that the study of Greek art is useless, because no one now can seriously recommend us to imitate it; on the contrary, it is indispensable to the architect, provided he does not limit himself to an acquaintance with forms merely, but deduces the principles under which not only Greek art but all true expressions of art have been developed.

“GOTHIC”

A WORD hard pressed by the extravagant use of years, abused, twisted, and distorted ; made to do service and to stand sponsor for innumerable enormities, yet with its true meaning easily grasped. For while the development of Gothic art crept into many countries and spread its channels of influence amongst the people of more than one language, yet the primary system for which we take the word “Gothic” to stand remains the same—having been denominated in the most recent scholarly essay on the subject as “a system of balanced thrusts.” And from this point of view we must seek for the actual trace of the Goth’s work, not in the contours of mouldings or the “spiritual expression” of the sculpture. The latter are really only the changing shells of this tortoise of the ages, shed and cast in the rear of the virile, animated idea which knows no death.

The mark of expression is as strong with the arch as the lintel, only the greater subtlety of thought in the former shows it to be a growth of more mature minds strengthened by contact with their environment and thrown into channels very far from classic forms. Someone has called classic art—or more strictly the whole system of the lintel—“the art of slaves.” Driven by the goads of the slave-masters, the huge stones of the Greek buildings were raised in air ; while the lesser units of the Gothic pile found their place through the agency of the mason’s skill. With the Goths the era of the commune was commencing to depose autocracy.

This Gothic art not only had less use for slaves, but it stimulated thought, and the light touch of fantasy was apparent in many places. Every mason carving his gargoyle became a Phidias in his absorbing labor, and the restless self-assertion of the working units produced sublime pictures and grotesque extravaganzas on the same façade. It was a contest of jocund spirits very much in earnest—not the calm, sensuous work of men whose ideal was pleasure ; and the huge grey masses of the medievalists, touched with drifting fog, have nothing in common with the brilliant, sun-lit marble of the Greek.

The "balanced thrust." This is the key to the whole style of Gothic building. We are no longer thinking of rearing a cube with a flattened roof; we must climb higher, make our roofs shed the snow and ice of the north, give to the roof its first bold development. The structural form can no longer be dead mass on dead mass, for as it goes upward it becomes vibrant with life, and the pressure at the high ridge must creep down the long rafter to the wall and there gain help from the buttress until the strain finally rests on the solid earth at the foundation foot. Reason becomes master, and the mind of the builder develops a science.

J. C. WORTHINGTON.

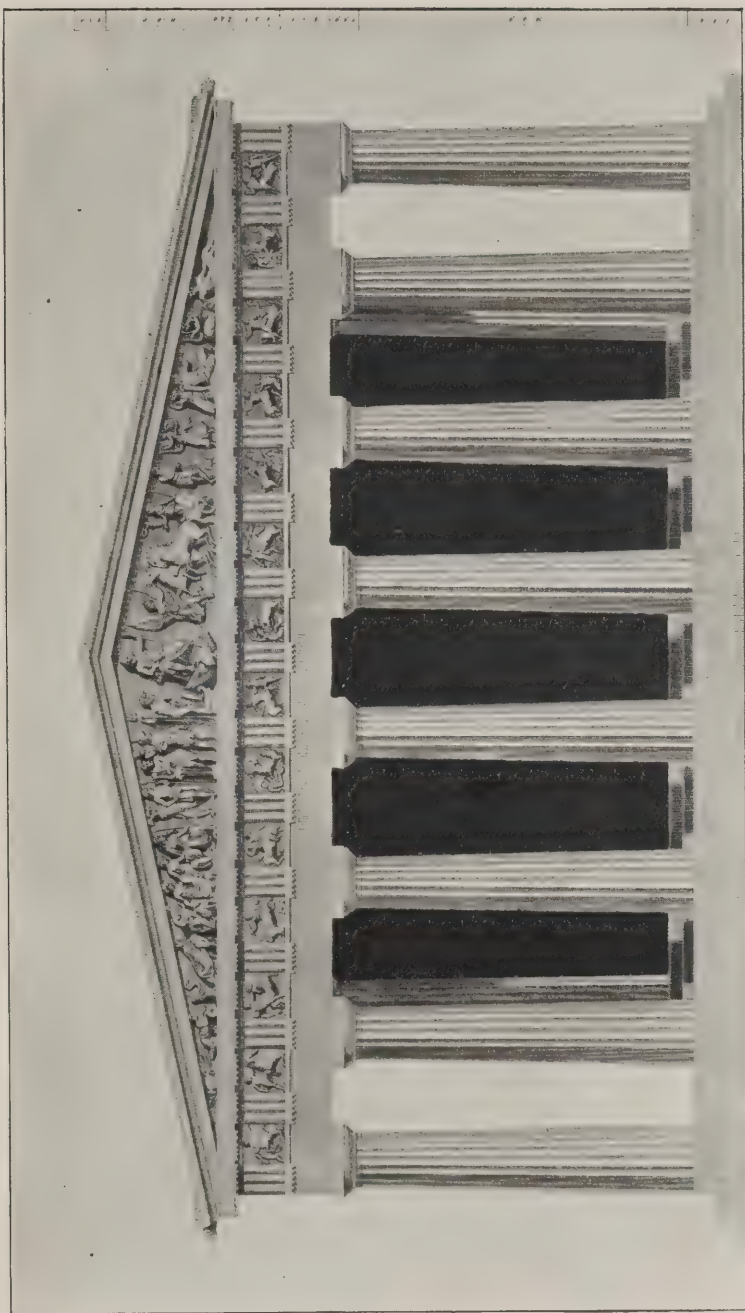
THE ILLUSTRATIONS

- I. Front Elevation of the Parthenon.
- II. Details of the Parthenon.
- III. Outlines of Capitals of Columns of the Parthenon.
- IV. Choragic Monument of Thrasyllus.
- V. Details of Choragic Monument of Thrasyllus.
- VI. Figure surmounting Choragic Monument.

The above are reproduced from the first folio edition of Stuart and Revett's *Antiquities of Athens*. In continuing illustrations of Greek work, reproductions will be given from other standard authorities.

- VII. Bas Relief trouve au Theatre de Bacchus.
- VIII. Facade of the Custom House, Philadelphia.

A relatively modern example of all the different styles illustrated in the JOURNAL will be given as the publication advances.



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

Fig. 2.



Fig. 3.

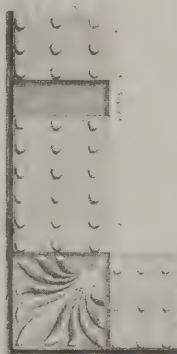


Fig. 4.

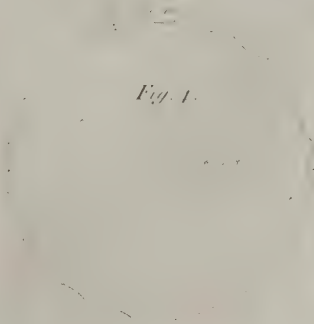
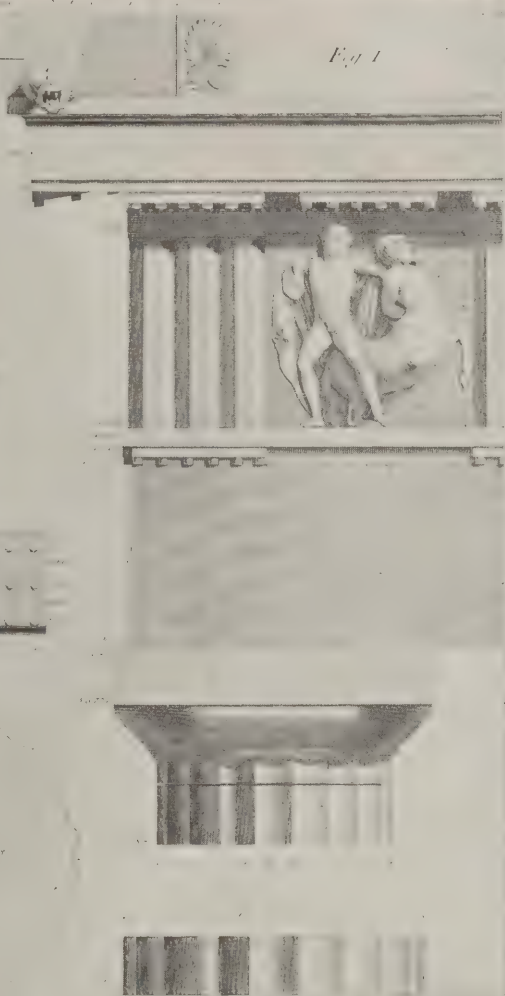
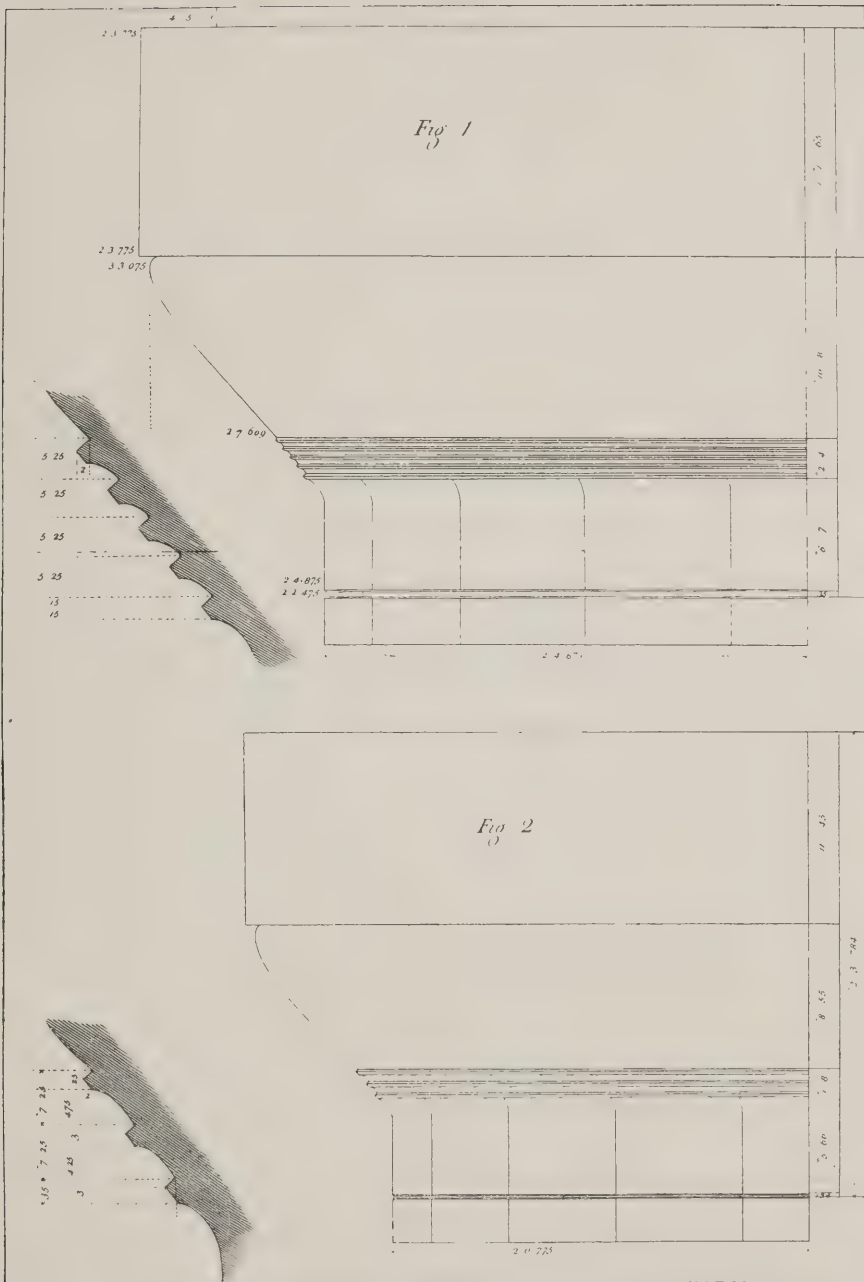


Fig. 1.



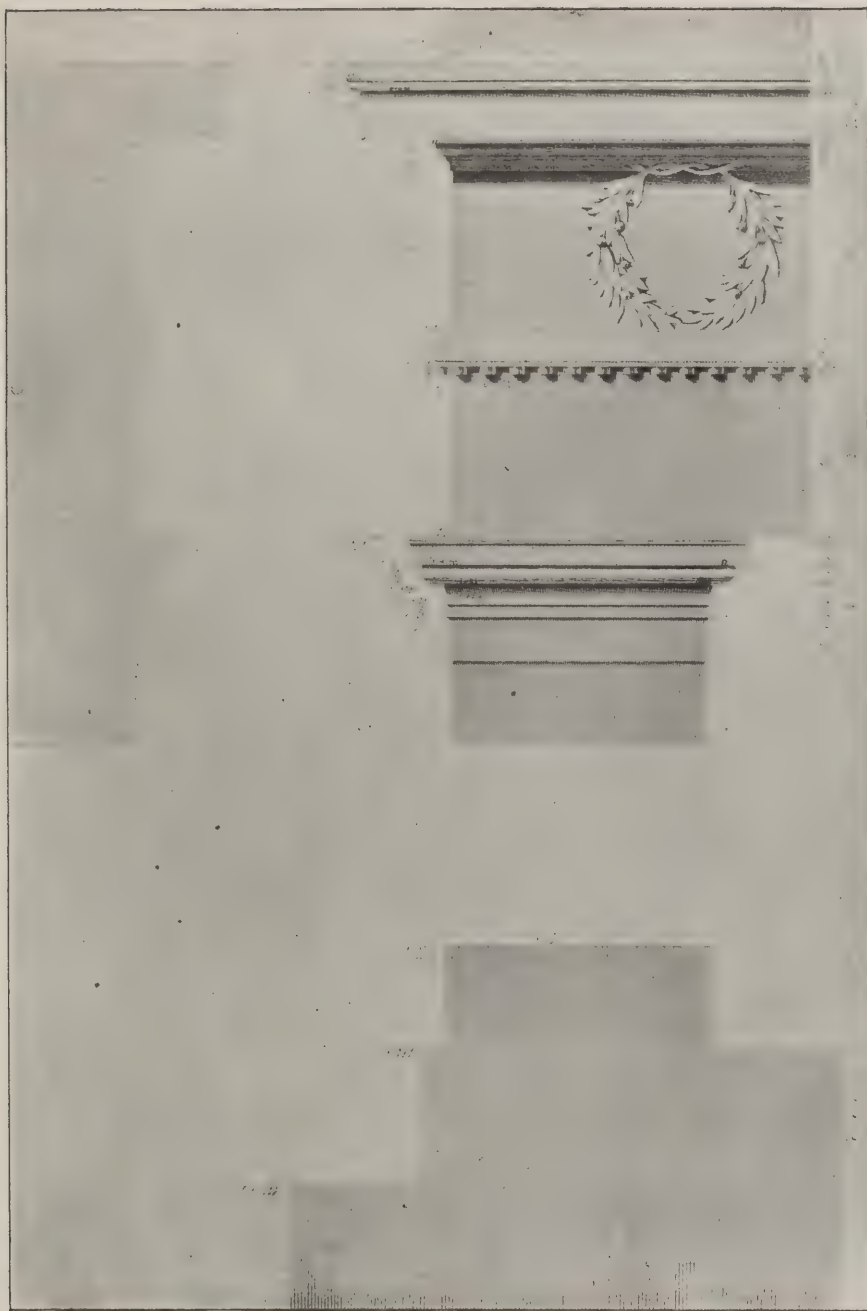
LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



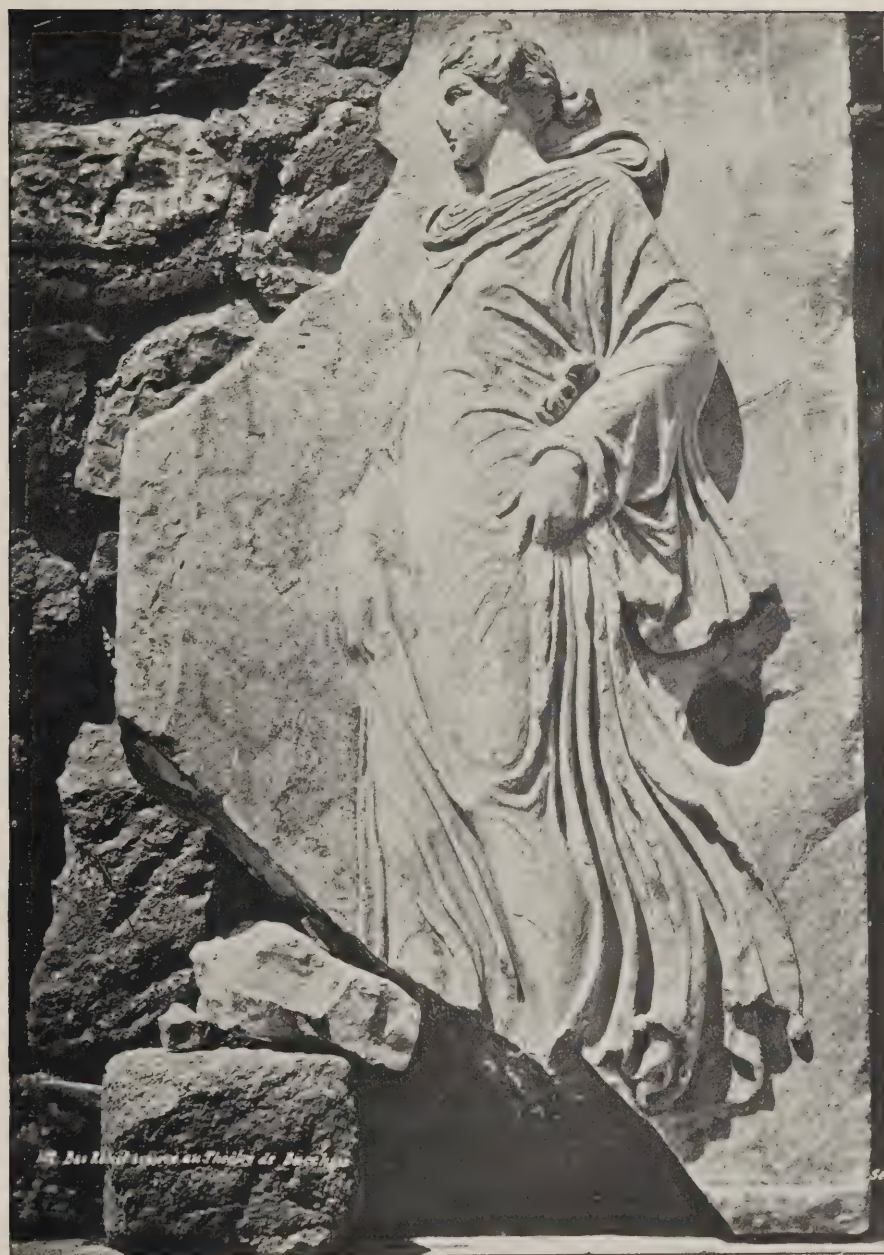
LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

JOURNAL OF ARCHITECTURE

PHILADELPHIA · CHAPTER · AMERICAN · INSTITUTE OF ARCHITECTS

PUBLISHED EIGHT TIMES A YEAR



NOVEMBER

PHILADELPHIA

1892

PA. DAVIS, 300

VOL. I. NO. II.

TWENTY-FIVE CENTS PER NUMBER

TWO DOLLARS PER YEAR

Subscriptions should be sent to the Treasurer of the Chapter at
1430 South Penn Square, Philadelphia

The Journal of Architecture

PHILADELPHIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

"I shall not need," says Sir Henry Wotton, "like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation where there are Noble Men or Noble Minds."

ARCHITECTS AND THE PUBLIC.

THERE is no more important topic before architects to-day than the general relation of their profession to the public and the modifications of that relation. It is constantly brought with more emphasis to notice by the new developments affecting the structural or æsthetic side of their work, in which there is any attempt at architectural consistency.

Never before was it so necessary for architects to have a thorough training in design, or so absolute a knowledge of materials as is now required, and not until the present time has it been so difficult for even an experienced practitioner to keep familiar with the latest actual improvements in construction, and the best and safest methods employed as accessories to his art, or to know what he can impartially discard as effete or unsafe.

* * *

Under these conditions, and in view of the increasing number of architects and of assistants in offices, it seems appropriate to inquire how our interests in common with the public can best be advanced, so that we shall have a resultant purer architecture, and a higher and more uniform standard of professional practice. With this must follow, initiated and urged by the profession, a movement towards a more general enlightenment of the public as to what constitutes good architecture, and what may properly be expected as the service of an architect.

* * *

Doubtless the conditions most likely to produce satisfactory results are found where an artistically appreciative client and a

thoroughly trained architect meet on terms of mutual respect, with confidence in each other's ability and good faith, and it will generally be discovered that jangling architectural discords, painfully numerous in our city, as well as throughout the entire country, are the result of other conditions than those just mentioned, possibly where the training of the architect was incomplete or the confidence of the owner in his architect too small, or where these conditions were reversed, but the settlement of financial problems was so unsatisfactory as to render failure very probable, if not to insure it from the start.

* *
* *

The requirements of the present, therefore, not only for immediate good, but for the future of architecture especially, must evidently be of an educational nature, and involve not only architects, but the entire community; and until the artistic and constructive elements of a consistent architecture are more generally considered to be an absolute prerequisite and constant companion to honest design by practitioners, as well as a necessary and reasonable field for study by the public, there can be no material improvement in the present status of architects.

* *
* *

The architect should be so thoroughly educated, so carefully trained, and be so heedful in the selection and training of his assistants, who may become his followers, and thus perpetuate his influence, that neither he nor they can design an ugly structure, or compromise with poor construction or materials.

* *
* *

The public mind should be so moulded by examples of the best work of all schools, kept ever before them, as to be in sympathy with only such work, that in which perfection of materials and honesty of construction are rendered doubly valuable for all time by grace of outline, however simple, by faultless proportion and careful adjustment of parts, and by the refinement and appropriateness of every decorative feature, however meagre or apparently trifling.

* *
* *

Architects as a fraternity should, by their intermingling and interchange of ideas, by their unremitted and unanimous action, and, if possible, in a broad and all-embracing organization, working from within

by and upon its membership, attempt to render the methods and practice of architecture more uniform, raise the average standard of design, and by making all true criteria of architectural merit more generally known and more universally adopted, pave the only highway to the popularity of true architecture which seems at present to be open. And without the constant exposition of these criteria a false public taste must continue to popularize crudeness and eccentricity, and to exaggerate mere picturesqueness into the position of architecture when the most essential attributes of architecture are missing.

GRECIAN DORIC AND THE STUDENT.

GREEK architecture, and especially the Doric style, is too generally regarded as of interest only to archæologists and without direct value to the hurried modern architect. It is viewed at a respectful distance by the average draughtsman, and allowed to remain at a distance, being looked upon as a subject too abstruse to be studied out of school. This is an error, and we shall attempt to show how a brief study of the Doric style, possible to busy architects and draughtsmen, will bring out certain principles that must be understood and employed in the problems of every-day office practice. It must not be thought that such deductions will be found difficult, for the Greek Doric lends itself to analysis with great readiness, because, being near the perfection that is based on true principle, it is possessed of that simplicity that underlies and makes perfection possible.

Every draughtsman and student in attempting an architectural composition, and every layman in endeavoring to understand a structure from the architectural point of view, must bear in mind certain fundamental principles. These are simple in character, but of wide application, and should be readily understood when illustrated by an example to which they have been logically applied. The temple of the Greek Doric style furnishes such an example.

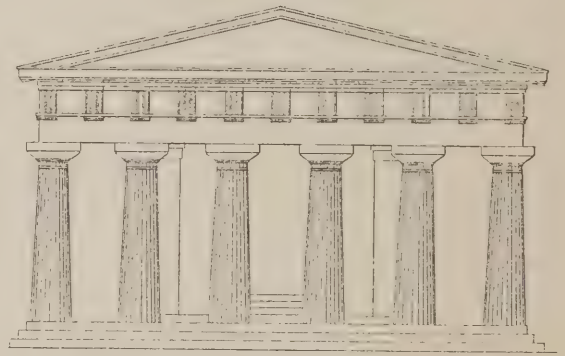
EVERY STRUCTURE

To be architectural, in the true sense of that word, must be, to speak by maxim : " Good construction, well ornamented." It must, on the one hand, meet all the requirements of utility and sound construction, and on the other satisfy the demand for beauty. To do this it must be : First, well and solidly built and be true, in its structural parts, to the limitations of the materials employed ; second, it must serve well the purpose for which it was intended ; and, third, it must in the æsthetic sense, express on its surface the character of its construction and the use for which it was erected, and must do this in a manner that shall yield proper proportion of parts, grace in outline, and pleasing effects of light and shade.

Bearing these points in mind, we shall find them well exemplified in the style under consideration.

FIRST.

While the evolution of the Greek Doric temple from a wooden prototype is, and probably always will be, a debatable question, the evidences in favor of such an assumption are sufficiently numerous and clear



to warrant the using it as an illustration of our first principle, the ground we shall take being that this structure is a truthful representation in stone of the constructive necessities of its wooden prototype.

This will be seen by examination of the system of vertical supports to the horizontal lintel, itself carrying cross-beams whose ends show in the frieze, the space between being filled with a decorative slab ; the beams in turn being covered by the slabs forming the ceiling and carrying as well the sloping timbers of the roof ; the roof covering projecting to protect beam ends and spaces between from weather. The most searching examination of the temple, such as that made by Reber, shows a close resemblance between the stone forms and those obviously necessary in wood construction. Thus the Greeks, while

developing the æsthetic character of their buildings to the highest possible degree, did so within the limits of the simplest structural forms.

SECOND.

The purpose of the temple was to provide a suitable abiding place for the deity to be worshipped and proper provisions for the offices of the priests and the conduct of the temple services. In no point shall we find these uses interfered with by a desire to produce certain effects, either internal or external. On the contrary, the whole building, as an architectural composition, will be found to be an outgrowth of the requirements of the religious observances for which and for which only it was erected.

THIRD.

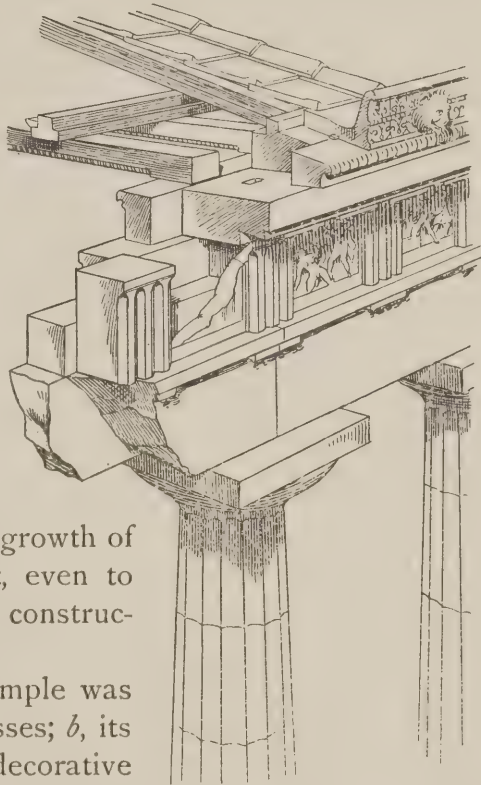
As shown under First Principle, every portion of the structure, as seen externally or internally, gives simple and direct definition of the construction behind it, when considered as the outgrowth of a wooden prototype. Every part, even to the gutter, express or emphasize a constructive member.

The purpose for which the temple was built is plainly shown by *a*, its masses; *b*, its plan; and *c*, its sculpture and decorative ornament.

a. The severe simplicity, stately dignity, and majestic repose of the structure suggested a use calling out the deepest feelings of awe and reverence, a use that could be none other than that of worship.

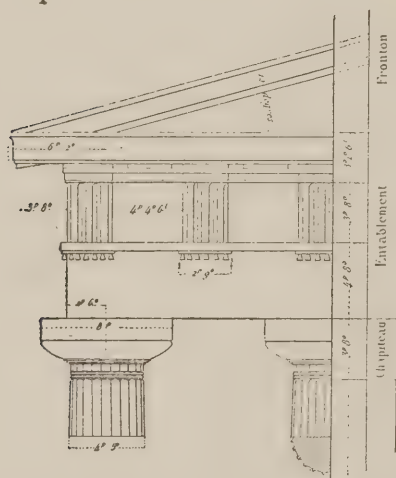
b. The plan allowed of no use to which other buildings were put; it permitted only the performance of religious ceremony.

c. The sculpture is to the structure as the title is to a book. It gives instant apprehension of not only the sacred nature of the edifice,



but of the divinity to whom it is dedicated. The ornament in a minor way expresses the use of the building, in that it is in perfect harmony with the main parts expressing that use.

Proportion. In pure proportion the Greek temple ranks first among architectural creations, and its greatest example, the Parthenon, stands as the acme of perfection in this quality. Consider first the relation of the colonnade to the entablature it carries, and to the platform on which it is supported, and an expression of perfect fitness in each part, for the work it has to do, is found—no superabundance of strength on the one hand, and no inadequacy on the other. Next note the relation of each of the minor parts to each other, and to the major parts they compose; each has the importance its special work or play requires.



Grace of Outline. This quality has been perfectly accomplished in this structure, whether in the sweep of its main lines, the elastic strength of its columns, or the subtle beauty of mouldings. In none of the æsthetic qualities of the structure is the keen artistic feeling of the Greek shown with greater success, nor been employed in more profound and loving study. The long lines of stylobate and entablature that would be made straight under ordinary circumstances are here curved upward

to a degree that, while imperceptible, is just sufficient to overcome the appearance of weak concavity that would otherwise result. The entasis of the columns gives a perceptible swelling to its lines and not only corrects the tendency toward concavity, but adds an elasticity to its strength most gratifying to the eye. The curves of the mouldings are defined with the greatest delicacy and scrupulousness, being formed from parabolic and hyperbolic curves. In these curves a two-fold end is sought—grace of outline and play of

LIGHT AND SHADE ON THE MOULDINGS.

Here again, the profound study of the artist is made manifest for every profile is studied with reference to the structural part it

ornaments and explains ; with regard of the amount of light it is to receive and the direction from which that light comes ; and with reference to the position from which it is to be viewed as well as its distance from the observer. In this single matter of mouldings a volume of greatest value to draughtsmen might be written. It is impossible to enter upon this subject in this number, but we hope to treat it in a subsequent issue.

TO SUM UP.

We have indicated, though in necessarily scant outline, the respects in which the Greek Doric temple fulfills and illustrates the principles stated for architectural design. The student must go further than we are able to take him in so brief an account, but can gain much of every-day usefulness by a thoughtful study of the matter presented in this and the preceding number of the JOURNAL on the subject of Greek Doric.

The brief inspection we have made demonstrates one thing clearly—and this thought should be taken back to his drawing-board by the draughtsman—the Greek undertook a problem hedged about with severest restrictions and worked it out with absolute fidelity to them, at the same time lifting his creation into the sphere of pure art by going above and beyond mere utility and convenience. How did he succeed in the latter? By simply taking account of all the conditions under which his work was to exist and bringing it into conformity with those conditions. They may be summed up, although imperfectly, as follows: Purpose of the Building, Location, Building Material, Constructive Exigencies, Climate, Points of Observation and Possible Optical Illusions, Perspective, Sources and Intensity of Light, and Color of Material.

“One of the essential qualities of Greek art is *clearness* ; that is to say, referring only to architecture, the pure transparent expression of purpose, and of the requirements and means of execution.”

VIOLETTE LE DUC.

(The sketches given are taken from Vignole and Viollet le Duc's "Discourses.")

FROM VIOLLET LE DUC.

* * * "It must not be inferred that the study of Greek Art is useless, because no one now can seriously recommend us to imitate it; on the contrary, it is indispensable to the architect, provided he does not limit himself to an acquaintance with forms merely, but deduces the principles under which not only Greek Art but all true expressions of art have been developed."

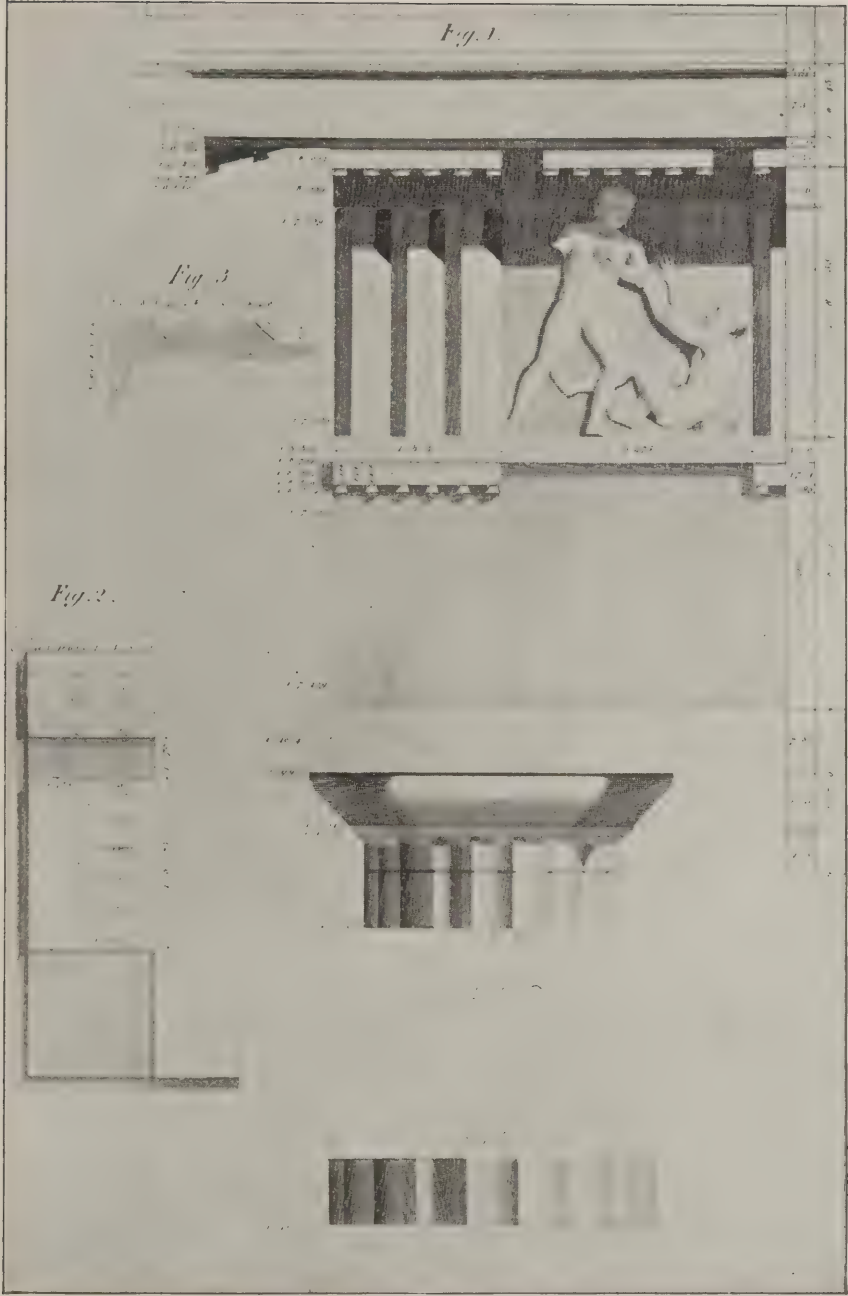
* * * "The remains of Greek Art, instead of bewildering us with a superhuman exhibition of power, are peculiarly expressive of an actual life, which we, even when none but the faintest traces of those remains are left, can readily understand and appreciate."

* * * "Sculpture, in a Greek edifice, never alters an architectural profile or outline; it is never attached but as a light embroidery, whose slight projections cannot destroy the sweep of the lines."

CENTURY DICTIONARY DEFINITIONS, "DORIC."

"In good Greek examples, as a rule, no horizontal lines are found in a Doric building, floor and cornice lines, etc., being slightly curved upward—profiles of shafts slightly convex—columns slightly inclined towards center of building. All these particulars have relation to optical effects so subtle that their influence is felt rather than seen."

"Combining with solidity and force the most subtle and delicate refinements of outlines and proportions that architecture has known."



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

LIBRARY
OF THE
UNIVERSITY OF CALIFORNIA



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



THE ILLUSTRATIONS

- I. Detail of Cornice of the Temple of Theseus, Athens.
- II. Contours of Capitals of the Temple of Theseus, Athens.
- III. Part of the Interior Frieze, Parthenon, Athens.
- IV. Propylaea, Munich (Gelatine Print).

In the Propylaea at Munich we find one of the most scholarly and artistically successful examples of the so-called classic revival period of modern architecture.

MEETING OF THE CHAPTER

A regular meeting of the Philadelphia Chapter, A. I. A. was held October 11th, at which officers for the ensuing year were elected, and, among others, a resolution passed creating a Committee on Ethics, whose future report is expected to voice the best opinion of the chapter upon important questions, whose present status is very unsatisfactory.

ROSTER

PHILADELPHIA CHAPTER, A. I. A.

OFFICERS

T. P. CHANDLER, JR.		President
WALTER COPE	}	Vice-Presidents
WILSON EYRE		
ADRIAN W. SMITH		Secretary
WM. C. PRICHETT, JR.		Treasurer

EXECUTIVE COMMITTEE

The President, Vice-Presidents, Secretary, Treasurer, and Messrs. Frank Miles Day and J. C. Worthington

Librarian Arthur Truscott

HONORARY MEMBERS

J. Edward Addicks	Henry C. Gibson (deceased)
John H. Converse	Thomas W. Richards

PROFESSIONAL MEMBERS

	Wilson Eyre, Jr.	
	Willis G. Hale	
Wm. L. Bailey	Edward Hazlehurst	Isaac Pursell
Louis C. Baker	Samuel Huckel	Adrian W. Smith
Chas. Balderston	Addison Hutton	John Stewardson
Amos J. Boyden	Lindley Johnson	Arthur Truscott
Stephen D. Button	Guy King	Frank R. Watson
Theophilus P. Chandler, Jr.	Warren P. Laird	James H. Windrim
Walter Cope	Thos. P. Lonsdale	John T. Windrim
E. James Dallett	Geo. C. Mason, Jr.	Albert M. Whitman
Frank Miles Day	Arnold H. Moses	J. C. Worthington
	Wm. C. Prichett, Jr.	

THE JOURNAL OF ARCHITECTURE

OF THE

PHILADELPHIA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

1438 South Penn Square, Philadelphia

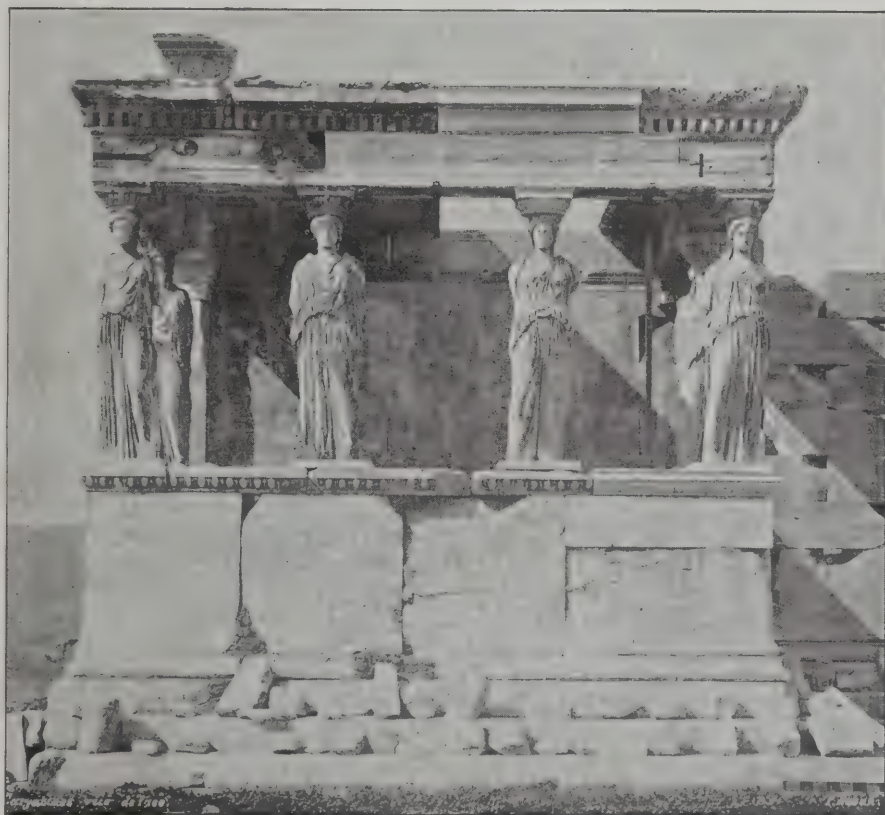
PUBLICATION COMMITTEE

J. C. Worthington	Warren P. Laird
Amos J. Boyden	Adrian W. Smith
William C. Prichett, Jr.	

JOURNAL OF ARCHITECTURE

PHILADELPHIA · CHAPTER · AMERICAN · INSTITUTE OF ARCHITECTS

PUBLISHED EIGHT TIMES A YEAR



DECEMBER

PHILADELPHIA

1892

PA DAVIS 300

VOL. I. NO. III.

TWENTY-FIVE CENTS PER NUMBER

TWO DOLLARS PER YEAR

Subscriptions should be sent to the Treasurer of the Chapter at
1430 South Penn Square, Philadelphia

The Journal of Architecture

PHILADELPHIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

"I shall not need," says Sir Henry Wotton, "like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation where there are Noble Men or Noble Minds."

IN MEMORY—ADRIAN WORTHINGTON SMITH.

IT rarely falls to the lot of so young an enterprise as the present publication to record the death of one of its most active promoters, and it is with sensations of the keenest sorrow that we have to announce the death of Adrian W. Smith, which took place on Sunday, December 18, 1892.

His charming character, marked by a constant expression of the highest ideals, was ever an incentive to his fellow-workers, and his unfaltering trust in the final domination of the truth, made all who came in contact with him braver and better. In one of the last talks which one of the editors had with him, he found him full of projects for the advancement of his chosen profession, and the writer can remember with feelings of sorrow and admiration the words of high scorn of ignoble methods, which he flung into the quiet air of the room with a vehemence peculiar to the man,—a passionate appeal for that nobler ethical plane towards whose adoption he was working. As chairman of the Committee on Ethics, he had within the first few weeks of his office formulated two papers, one of which is printed in the present issue of the JOURNAL, while the other—a resolution to be brought before the Chapter—has been left for different hands to carry forward.

By his death the Philadelphia Chapter of Architects has lost not only a noble man, but one, the absence of whose sustaining presence will be constantly felt and difficult to replace.

THE ETHICAL PRINCIPLE IN ARCHITECTURAL STUDY.

IT may not be evident at first sight, but reflection will show how the ethical principle should influence our present methods of pursuing architectural study.

Many of the universities and architectural schools of the country offer a curriculum intended to embrace much that is required to make an architect, but which cannot be obtained as a rule in an architect's office, and the spirit aroused by this movement has made some people wish for a central influence like the *Ecole des Beaux Arts*, to bring our heterogenous methods under better organization. The wisdom of the wish is open to grave question.

M. Boussard, writing in the *Moniteur des Architectes* for September, 1890, makes a crisp review of the Academic customs governing architectural studentship in the *Ecole des Beaux Arts*. The trend of his argument is in favor of subjecting candidates for studentship to more rigid requirements, especially favoring a return to the older custom of obliging studentship to be commenced outside of the Academy, in the offices of practicing architects.

It may be readily understood that his suggestions are inspired by a wish to elevate the public ideal of the profession. While the manner of apprenticeship is open to discussion, the wisdom of the apprenticeship system is self-evident.

It is at this point we first touch upon the ethical principle. The standard of honesty is lowered among students by any system that affects to point out a royal road to knowledge, or that fails to present the requirements of a great profession in the severest light. What are the facts? Difficulties commence with the evil of public ignorance. Public ignorance is answerable for the hosts of young men who crowd the doors of colleges with the notion that four years of study is about to transform them into professional men. If not at once, within an absurdly short time after leaving his Alma Mater the more energetic man hangs out his sign to invite the favor and confidence of the public. And he obtains it, if not by the weight of personal friendships, then by the inducement of small fees.

On the other hand, many men who have never breathed the air of a higher institution of learning than a public school, men who as

boys commenced their studious progress through the humblest by-paths and picked up such wisdom as their busy patrons carelessly bestowed, these men, I say, by an accident of fortune, such as success in competition, are emboldened to seize the reins of professional administration, and soon find themselves confronting their former masters in the contest for public honors. And when, as it happens, their immature services are preferred, being offered for a smaller honorarium, who is to blame but the former master? Indeed, so low is the opinion of the practicing architect of the duty he owes his students that he sometimes defeats his former pupil, more talented than he, by the same disgraceful expedient of sacrificing a share of the fees custom has established. It is a narrow and selfish professional life which will not welcome to its bosom its own offspring, whether or not they point out a better ideal of practice.

Here again we touch upon the ethical principle.

Of course, the natural reply to this argument is an appeal to the inevitable influence of the best men, who, by personal effort, may be expected to bring our profession up to the highest standard. But experience shows that system is always superior to personal effort, and the system (in some directions lack of system) now prevailing exhibits a distinct tendency to lower the standards of professional practice. The attention of our universities, our architectural schools and of our practicing body must be brought to the necessity of making the requirements of studentship more stringent. A course devoted to the ethics of professional practice should form part of every formal curriculum, and preceptors should urge upon men in the offices the stern necessity of that spirit of honorable conduct which distinguishes the best exemplars of every profession, a spirit that can be embraced in no formal code, but which is instinct in the highest professional character.

ADRIAN W. SMITH.

IDEALITY IN ARCHITECTURE.

I.

THE closely-knit tie between the modern architect and the intensely practical affairs which make up so much of present-day building, is a constant menace to the real spirit necessary for the development of artistic ideals. When a man's mind must fly from the study of form to the consideration of the merits or defects of a patent paint, or when his project, in course of evolution, is interrupted by the adjustment of difficulties between client and contractor, the conditions for doing justice to the first principles of his design are woefully awry. Yet he cannot conscientiously evade any of these duties, and so important an effect do they have on his standing as a professional man that they more frequently demand his individual attention rather than the consideration of an employee, with the result that the study of his building is committed to the care of draughtsmen who have the benefit of such random suggestions as the hurried architect can throw out; or—a noble effort with deplorable ending—the artist tries to make his span of hours go beyond tension, and the silver cord is broken.

This is not a plea for less careful handling of the business side of our profession, or for an easier life, but for an effort towards the abolishment of the frictional points, and the devotion of that gained time to the calm, absorbed and—in a certain sense—religious study of each problem with which the artist in the man has to cope. In this study he has to meet a double difficulty. Most of his clients cannot measure or define it, and regard all architectural symmetry and beauty as something not a part of an organic whole, but rather an addition due to an artistic “whim.” In a railroad bridge they are cognizant that the creation is a mass with many parts which must bear due relation to one another to obtain certain results in strength and enduring power. These material facts are strong in their presentation. But when the same judgment is applied to a church, a house, a bank or a commercial structure they view the grouping of solids and voids as a pleasant pastime for the architectural pencil, made “to look well.” As Mr. Eidlitz tersely puts it in his *Nature and Function of Art*, “The notion that an architectural design in its organic features contemplates physical necessities only, and that its beauty is something afterward super-

ficially added, seems to be universal with laymen, and serves them as a recognized principle in all building enterprises." Such clients would be surprised, in this age full of the weight of material things, if they heard of an American architect, as the writer recently did, who found the initial impulses of a design in the reverie of a religious celebration.

But how foreign this spirit is to common modern practice we all know. The temptation to produce a great deal of indifferent work, rather than a small quantity of really good work, is ever before us. It is a pitfall to the younger men and an adoption with resignation by the older workers. Pushed on by the commands of capital, the design which should have had three months of study has one, and the brain of the designer is tortured into making the work of a night do duty for the slow evolution of days. Too often the only product possible under such conditions is commonplace.

Contrast all this with the spirit of the following anecdote in John La Farge's letters from Japan—the one entitled, "Tao: the way,"—and "told by the old writer many centuries before Christ;" but full of the spirit of this forgetfulness of self which lies close at the root of all true art. "It is about a court architect who flourished in celebrity some twenty-seven centuries ago, and who answered admiring queries as to how he did such wonderful things. 'There is nothing supernatural about it,' he said. 'I first free my mind and preserve my vitality—my dependence upon God. Then, after a few days, the question of how much money I shall make disappears; a few more days, and I forget fame and the court whose architect I am; another day or so, and I think only of THE THING ITSELF. Then I am ready to go into the forest—the architect and the carpenter were one then—whose wood must contain the form I shall seek. As you see, there is nothing supernatural about it.'"

We cannot be architects and builders in one, as in those old days, but we can cherish the spirit of the artist rather than let it be swallowed up by the encyclopædia of building specialties or the greed for many commissions, and the man who labors in sympathy with this old Japanese will not need to seek for work; he will be a priest of beauty whose efforts "can want no commendation where there are noble men or noble minds."

THE WASHINGTON MONUMENT.

PHILADELPHIA has had but few opportunities to properly treat historic monuments of large proportions. The sculpture and bronzes that have been placed in public squares, the Park, or on the main arteries of the city are largely the doing of either committees of private citizens who have very strong ideas as to their personal art instincts, and who have not felt it necessary to consult professional advisers, or they are the placings of political judgment. The existence of a class of men who are supposed to devote their lives to the study of such matters and to have some modest knowledge of design, is credited with a reluctant and doubting accent. And for this reason it would seem that the time is ripe for architects to suggest that they should have a word in these matters which go hand in hand with the work which they are daily placing on the streets for the community.

When we propose to receive a colossal monument as a gift to the city it is but proper that the same amount of care as has been bestowed on the donation should be expended on the choice of a site, and that the mass of granite and bronze should not be lumped down on any particular spot assigned by the vote of a miscellaneous collection of citizens or donors. Care and study of the effects of lighting and point of view, thoughtful consideration of the effect of surroundings, regard for the greatest publicity of position, all these and many minor points ought to receive the attention of trained artistic minds. Only with such treatment is it possible to achieve a distinct success in the final effect.

On two occasions has the Philadelphia Chapter of Architects considered the placing of the Washington Monument. In the first instance it was proposed to erect the statue in Independence Square. A meeting of the Chapter was held to consider this location, and a request was transmitted to the Society of the Cincinnati urging that before that or any other site was finally designated the Chapter might have the privilege of expressing its opinion in the matter to the Society, at the same time offering the givers of the monument any assistance or professional expression for which they might feel the need.

The second time the subject came before the Chapter was in the consideration of Logan Square. In view of the projected new Boulevard this site received the unanimous approval of the members, and the following resolution was made the vehicle of expression to the donors of the monument:

RESOLVED: At a meeting of the Philadelphia Chapter of the American Institute of Architects, held December 16, 1892, to consider the location of the proposed Washington Monument; that in the opinion of the members the most desirable site would be on Logan Square, facing the Boulevard and as shown on the accompanying diagram.

We are led to this opinion by the consideration of the following points:

First.—The surroundings of this location we believe would contribute to the beauty of the Monument, as one of the most artistic effects is obtained by placing an object in bright sunlight with a background of large trees.

Second.—The above location is within easy distance of the central part of the city, and in this position would be seen by more people than in any other location.

Third.—The erection of the Monument could be immediately proceeded with, awaiting the opening of the Boulevard.

Owing to an oversight in the revision of final proofs of the November issue of the JOURNAL, the article on "Grecian Doric and the Student" became tangled up with an excerpt from Viollet le Duc, so that the essay in question appears to be credited to him, and we are sorry to know that the editor of at least one architectural paper was put to the inconvenience of endeavoring to trace it in le Duc's works.

TWO INCIDENTS

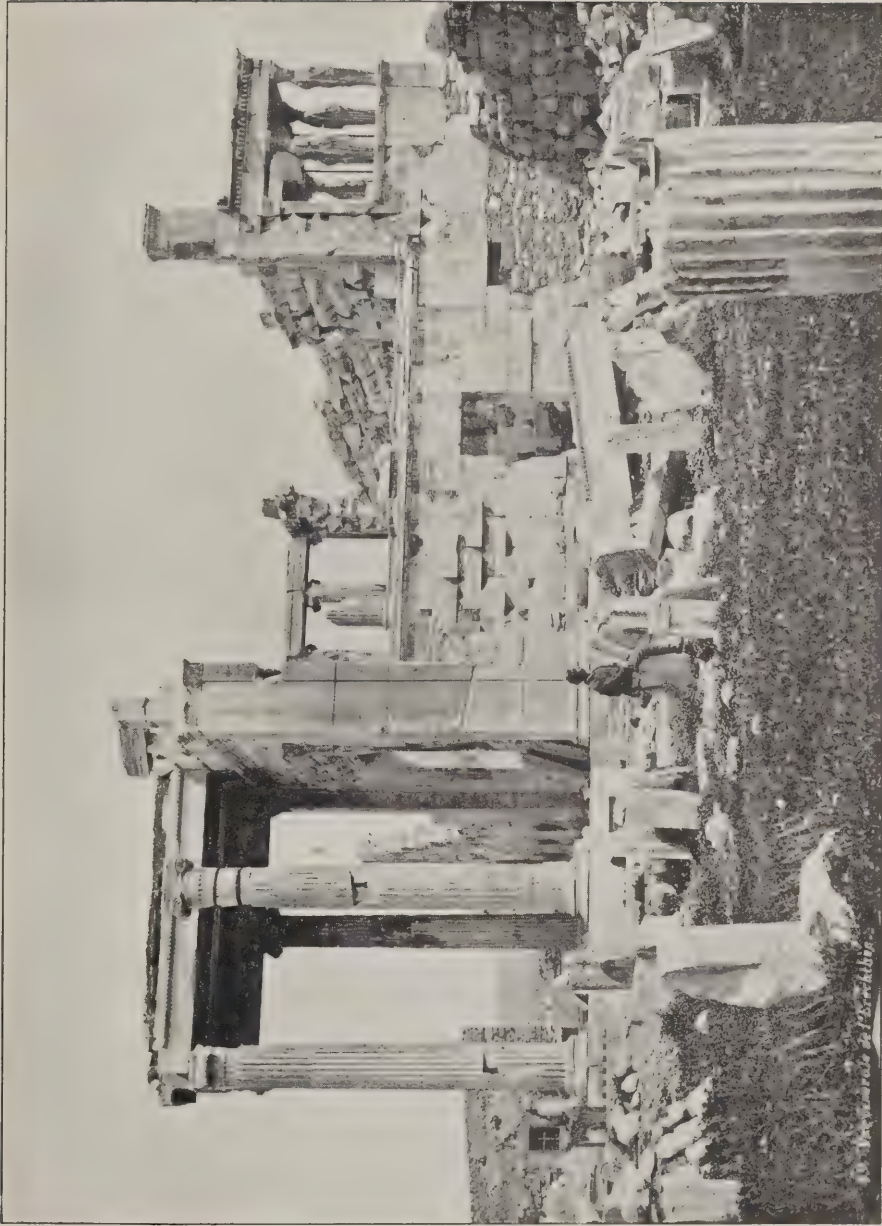
The following very amusing *contretemps*, the story of which is reprinted from a letter written by Mr. Charles Henry Hart to a Philadelphia evening paper, seems to be suggestive, as following in the line of our expressions concerning the Washington Monument :

“The Public Building Commission is being so mercilessly but so justly pounded on all sides just now that it seems almost like hitting a man when he is down to call attention to any more of its shortcomings. In passing through the court-yard of the City Hall a few days since, I saw for the first time the colossal statue called William Penn, which the Commission has had made to place upon the top of the tower when completed. It is, of course, an allegorical figure, and its relation to the subject it is supposed to represent is only shown by what is intended for the charter of Pennsylvania granted to Penn by Charles II, March 24, 1681.

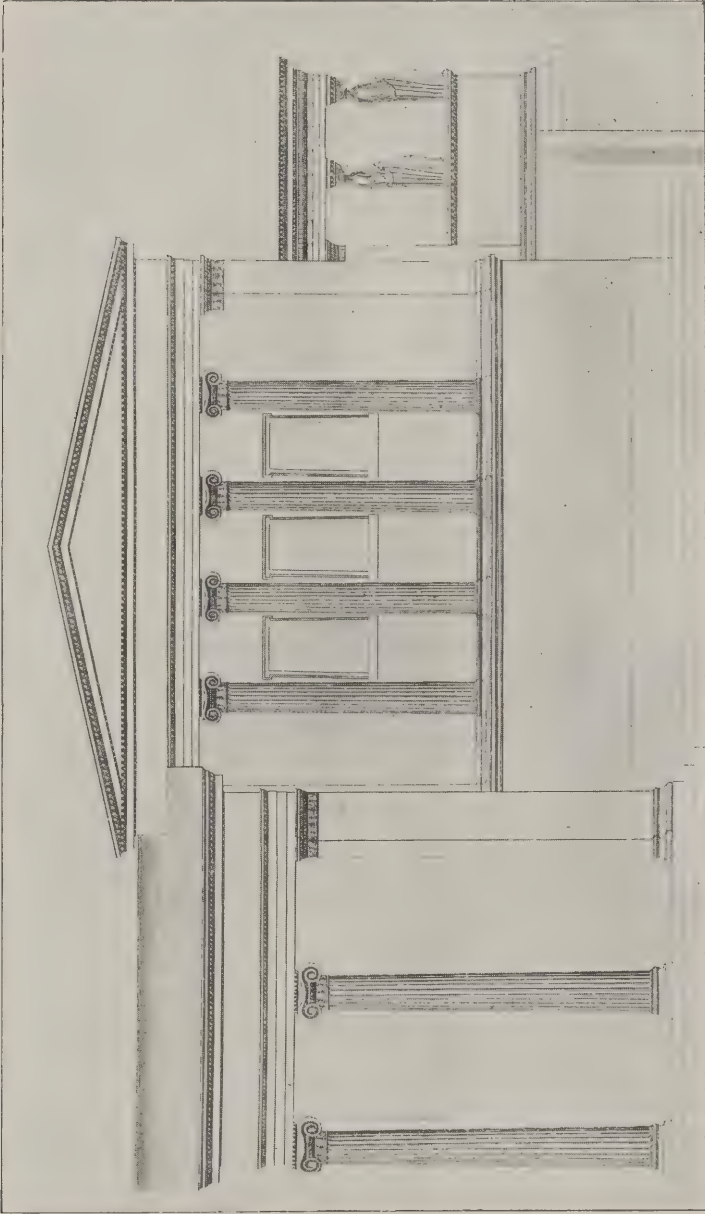
The whereabouts of the original charter is unknown, but that it was given under the Privy Seal and subsequently with some changes passed the Great Seal, recent investigation has satisfactorily shown. The seal of the Privy Council was very simple at that period—the lion rampant holding a rose and the unicorn holding a thistle, surmounted by the Royal crown, and below the inscription in Latin, “Seal of the Privy Council.” The Great Seal, of course, bore the effigy of the Sovereign Charles II on horseback for the obverse, and enthroned for the reverse. What, then, was my surprise and horror to see dangling from the charter of Charles II the Royal arms of her Majesty Queen Victoria, known as the arms of the United Kingdom. These were not adopted until 1801, and in the form they appear to the charter of so-called statue of Penn, not until the accession of the present Sovereign, in 1837.

We are long-suffering people, but this aggravation is too much. It will not particularly matter what anachronisms this monstrosity bears when it gets elevated some 500 feet, which I believe is to be its altitude, but when it is urged by its manufacturers that it shall be sent by the City to the Worlds Columbian Exposition at Chicago next year where it can be seen by every one, it is time to call a halt.”

Our attention has also been called to the details of a neat swindle, printed in the New York *Herald* of December 16th, the object of which appears to be the appropriation of the scanty dollars of architectural draughtsmen. A glowing advertisement was printed in the form of a circular purporting to come from a mysterious suburban *Gazette* which no one has ever seen, offering “one hundred cash prizes, aggregating nearly \$11,000” for “practical building plans,” etc., with

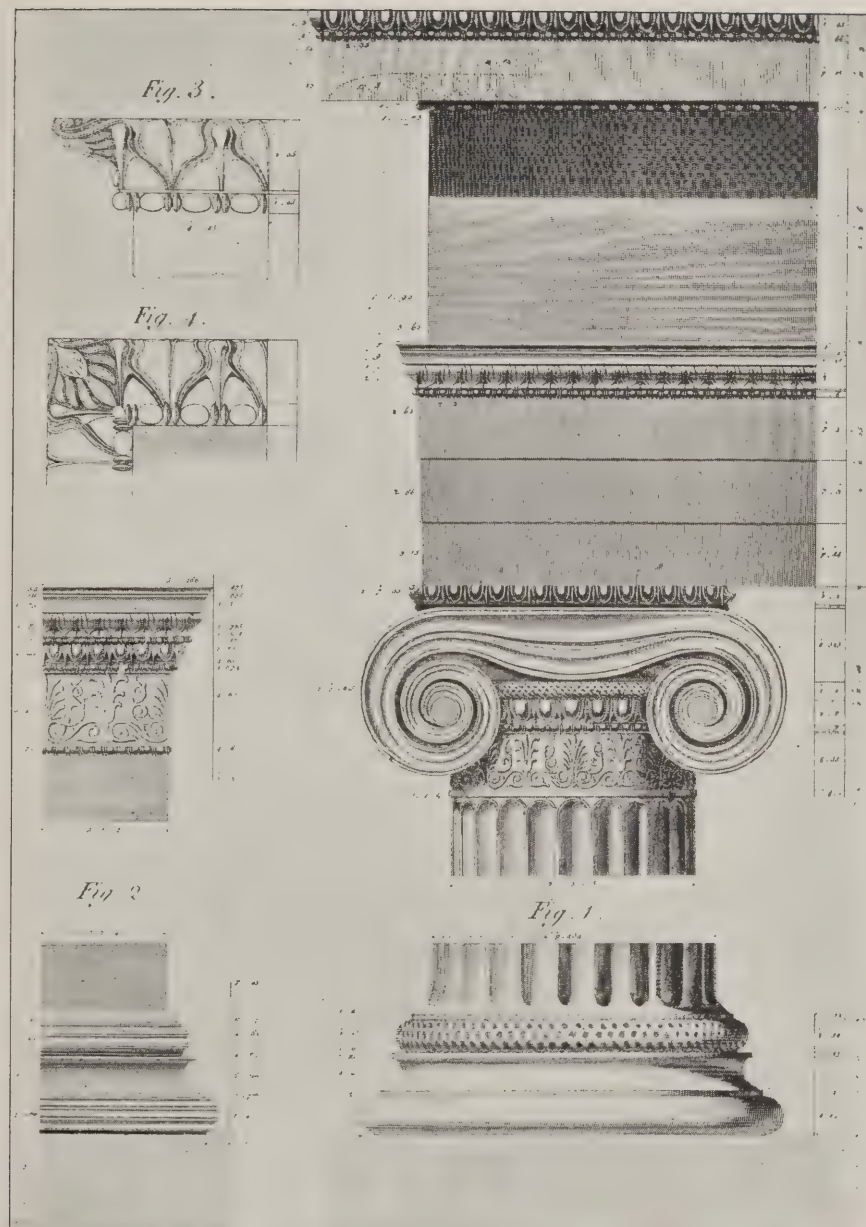


LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

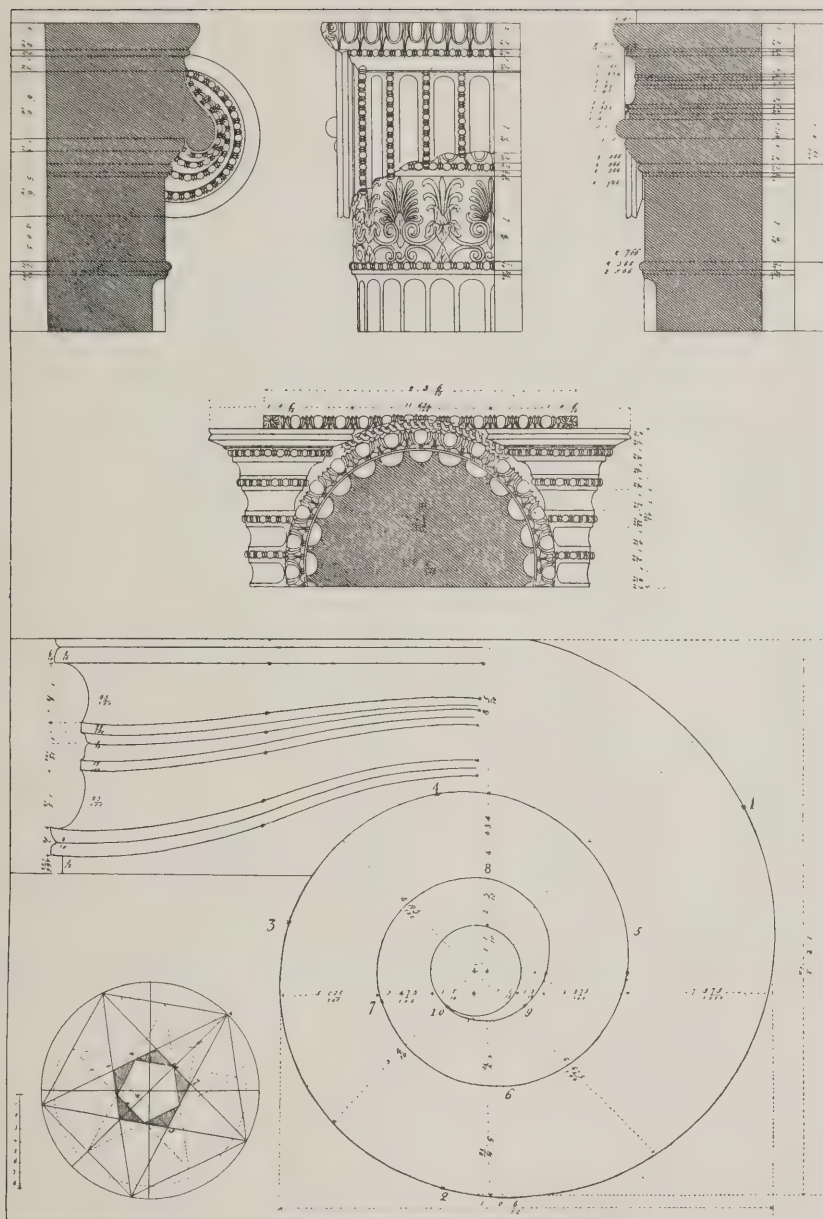


LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS





LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

the proviso that each competitor should send either two or three dollars—according to the cost of the building he designed—for which the services of an “expert” were offered to “verify the lists submitted by competitors,” and to insure the accuracy of the estimates. The scheme requires no comment, but the young men in the offices are warned to wrap the string tightly around their wallets.

THE ILLUSTRATIONS

- I. Remains of the Erechtheum.
- II. Elevation of the Erechtheum, with the flank of Portico of Minerva Polias on the right, and the Pandrosium on the left.
- III. Detail of Capitals of the Erechtheum.
- IV. Detail of Capitals, Bases and Entablature, Portico of Minerva Polias.
- V. Section and Detail of Capital Western Front, Portico of Minerva Polias.
- VI. Elevation of the Front of the Temple of Pandrosus.*
- VII. Fragment of Bas-relief from the Temple of Victoire Aptère.

*This plate used as the central feature in the cover of the JOURNAL is here reproduced as an illustration, in order to furnish subscribers with a perfect copy, free from lettering.

ROSTER

PHILADELPHIA CHAPTER, A. I. A.

OFFICERS

T. P. CHANDLER, JR.	President
WALTER COPE	} Vice-Presidents
WILSON EYRE, JR.	
*ADRIAN W. SMITH	Secretary
WM. C. PRICHETT, JR.	Treasurer

EXECUTIVE COMMITTEE

The President, Vice-Presidents, Secretary, Treasurer, and Messrs. Frank Miles Day and J. C. Worthington

Librarian Arthur Truscott

HONORARY MEMBERS

J. Edward Addicks	Henry C. Gibson (deceased)
John H. Converse	Thomas W. Richards

PROFESSIONAL MEMBERS

	Wilson Eyre, Jr.	
	Willis G. Hale	
Wm. L. Bailey	Edward Hazlehurst	Isaac Pursell
Louis C. Baker	Samuel Huckel	*Adrian W. Smith
Chas. Balderston	Addison Hutton	John Stewardson
Amos J. Boyden	Lindley Johnson	Arthur Truscott
Stephen D. Button	Guy King	Frank R. Watson
Theophilus P. Chandler, Jr.	Warren P. Laird	James H. Windrim
Walter Cope	Thos. P. Lonsdale	John T. Windrim
E. James Dallett	Geo. C. Mason, Jr.	Albert M. Whitman
Frank Miles Day	Arnold H. Moses	J. C. Worthington
	Wm. C. Prichett, Jr.	

THE JOURNAL OF ARCHITECTURE

OF THE

PHILADELPHIA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

1438 South Penn Square, Philadelphia

PUBLICATION COMMITTEE

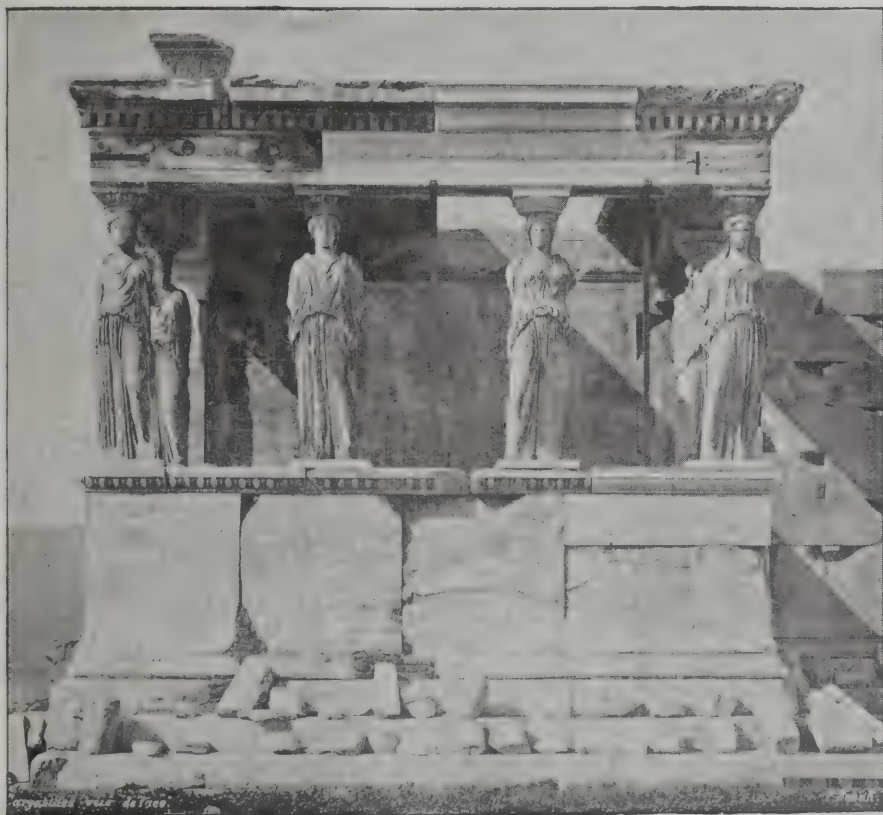
J. C. Worthington	Warren P. Laird
Amos J. Boyden	*Adrian W. Smith
William C. Prichett, Jr.	

*Deceased

JOURNAL OF ARCHITECTURE

PHILADELPHIA · CHAPTER · AMERICAN · INSTITUTE OF ARCHITECTS

PUBLISHED EIGHT TIMES A YEAR



JANUARY

PHILADELPHIA

1893

PA. DAVIS 300

VOL. I. NO. IV.

TWENTY-FIVE CENTS PER NUMBER

TWO DOLLARS PER YEAR

Subscriptions should be sent to the Treasurer of the Chapter at
1430 South Penn Square, Philadelphia

The Journal of Architecture

PHILADELPHIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

"I shall not need," says Sir Henry Wotton, "like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation where there are Noble Men or Noble Minds."

THE ERECTION OF PUBLIC BUILDINGS.

MUCH interest has been evinced in connection with a bill introduced into Congress by Mr. Tarsney, of the Committee on Buildings and Grounds, having for its object reforms in the present methods of obtaining designs and supervision for government buildings, and for reorganizing on a professional and business basis the office of Supervising Architect of the Treasury Department.

This bill has already passed the House of Representative and is now in the hands of the Senate Committee. This committee will, it is believed, report favorably at an early day.

The bill, as prepared and passed by the House, provides, that the Secretary of the Treasury be authorized to obtain plans and specifications for public buildings to be erected under the supervision of the Treasury Department, and also provides for local supervision in the construction of the same. The plans for all important buildings to be obtained by limited competition among the architects of the county, and the supervising architect will, under this law, become what it was originally intended he should be, the Supervising Architect.

It has been clearly demonstrated, as appears at length in Mr. Tarsney's report accompanying the bill, that the present system, where all professional and business matters connected with the erection and reparation of over three hundred public buildings which are at present being erected under the Supervising Architect in widely separated portions of the country under widely diverse conditions, is a faulty one. As at present constituted, all designs for buildings, all calculations, specifications, contracts, details of construction and repairs, together with legal questions connected with acquisition of sites, are crowded

under one head who is supposed, in addition, to keep up in all the improvement of constructive systems and to design fit and appropriate edifices for different localities. This is practically impossible.

The report further states :

"The scope and purpose of the measure herewith presented is designed to remedy the many evils herein pointed out. To give to the country a better type of architecture in its buildings, and to stop the wasteful extravagance that is the necessary result of the present methods, a system that is universally approved by the best business men and by the best-managed corporations of the country, should be a good system for the Government if its adoption is practicable. This measure authorizes the employment of such approved system. It authorizes the Secretary, in his discretion, to obtain plans and specifications and local supervision for its public buildings by the system of competition among private architects. While not mandatory, it authorizes the Secretary to employ the architect whose plans are approved, to superintend the construction. It is to be presumed that this will secure the best architectural ability in the formulation of plans and the construction of the work according to such plans; that the compensation of such architects will be determined, as in private employment, on fixed commission upon the cost of the work, and that this will secure speedy completion of the work.

The measure does not abrogate or take from the Supervising Architect any of the functions or authority belonging to the office which, under existing conditions, he is capable of performing. He will still, as now, retain general supervision and control of the work. He will remain and continue the representative of the Government in all matters connected with the erection and completion of the buildings, the receipt of proposals, the award of contracts therefor and the disbursement of money thereunder, and perform all the duties that now pertain to his office, except the designing and preparation of drawings and specifications for such buildings, and the local supervision of the construction, and such drawings and specifications shall be subject to his approval and to modification by him.

In fact, this measure is intended to make him what the title of his office indicates, the Supervisor of Architects; not the Government's architect, but the Supervisor of the Architects of the Government's works."

On the 10th and 11th instants the Board of Directors of the American Institute of Architecture, among them some of the most noted and successful architects in the country, met, by appointment, the Senate Committee on Public Buildings and Grounds in Washington, and laid the matter before that committee. The architects met with a courteous and intelligent reception, and feel confident that favorable action will be taken at an early day by the committee and the matter laid before the Senate.

This important change has long been looked for. Messrs. W. A. Potter and James H. Windrim, when Supervising Architects, reported

favorably for the change and worked for it. Philadelphia was represented at the meeting of the 10th instant by Messrs. Theophilus P. Chandler, Jr., and George C. Mason, Jr.

The New York *Times* of the 20th instant, in an editorial devoted to this bill, thus sums up the matter :

“What we want is good architecture and not excuses for bad architecture ; and the bill now before the Senate promises to do away with the excuses and to give the Government the best architecture the country affords. We cannot ask more than that, but that is much more than we get now or can ever get under the present system.

“The bill has been brought to its present stage of progress by the efforts of the architectural profession, many of whom have interested themselves in its behalf, at a very considerable expense of time and trouble, without any personal interest in the result, but purely from professional and patriotic pride.”

If passed by the Senate Committee there is every reason to suppose that the Senate and the President would concur.

GEO. C. MASON, Jr.

THE INSPECTION OF BUILDINGS IN PHILADELPHIA.

THE recent collapse of an overloaded building on Commerce Street, in this city, with its entailed loss of life and property, while in no way reflecting on our present Board of Building Inspectors, brings emphatically to notice the fact that new structures are not the only ones which should be under inspection, and again raises the question whether the number of building inspectors should not be very largely increased.

We have factory inspectors, whose duty it is, among other things, to see that proper sanitary conditions are maintained and that the prescribed number of hours' work per week is not exceeded in factories, and why not have inspectors whose special duty it shall be to prevent the overloading of the old and decaying dwelling and ware-houses, now used for storage for heavy materials piled in bulk and honey-combed with narrow passages in which workmen are engaged without proper light and air, and often under conditions rendering flight almost impossible in case of danger.

The whole question of building inspection is a very important one, and we have as intelligent and efficient a Board of Inspection as is found in any city, but their powers are limited by the laws they must interpret and enforce, which laws, though possibly adequate for small enterprises, are entirely inconsistent with the advanced methods of construction now employed in all modern buildings of importance.

We hold that the building laws should be revised by a joint committee of experienced architects, builders and inspectors, approved by careful legal authority, and then passed without being mutilated by men or committees unfamiliar with the details of such a work or having personal ends to gain.

We hold that the Board of Inspectors should have at least one architect or engineer on its membership, whose scientific training, practical experience and character, as an impartial referee, would increase the value and effectiveness of the most important service of the Board of Inspectors and put them fairly abreast of the times, provided the rules and building laws are so modified that such a move would not be a dead letter.

In the selection and examination of candidates for inspectorship, we think that the architects of Philadelphia should be consulted, and we trust that in future the Chapter at least will assert itself in such matters more emphatically than its unpatriotic modesty has heretofore permitted it to do.

AMOS J. BOYDEN.

REPORT OF A SPECIAL COMMITTEE.

AT a regular meeting of the Philadelphia Chapter of the American Institute of Architects the following preamble and resolutions were read and reserved for discussion at a later meeting :

WHEREAS, This Chapter recognizes that the public are not well informed in regard to the best customs prevailing between architect and architect, between the architect and his client and between the professional body and the public at large ; and,

WHEREAS, This ignorance is shared by some architects, giving rise in certain cases to serious scandals which involve the professional honor of all ; therefore,

Be it Resolved, That, as regards the attitude of the profession toward the public, every architect should feel a personal responsibility to uphold the honor and dignity of the body to which he belongs, endeavoring to show his pride in a calling which imposes a trust, to the fulfillment of which he must bring the personal honor whereon his clients can alone depend. He must endeavor to conduct affairs in an open and systematic manner so that no false interpretation may be put upon his business actions; and,

Be it Resolved, That as relates to the architect's obligations toward his fellow architects, it must be understood that, since an offence against a man to whom one is bound by the ties of a common interest is greater than an offence against a stranger, in the same way is it especially wrong for an architect to act in any way contrary to the interests of his professional brethren; and,

Be it Resolved, That to uphold the spirit of the foregoing, the obligations of its members toward this Chapter are as follows:

A.—As regards competitions:

Members may not consistently advocate unpaid competitions.

It is the sense of this Chapter that all competitions should be decided by a professional referee.

A member endeavoring to establish a competition for the purpose of securing work already pledged to another architect will be expelled from the Chapter.

Members must make the conduct of competitions in all cases strictly in accordance with the conditions imposed, and insist that all competitors receive the same data and privileges as to time, etc.

B.—As regards the ethical conduct of members in general:

A member may not consistently make any offer of professional service to a party who has already retained another architect; such conduct renders the member liable to expulsion from the Chapter.

Professional courtesy requires that a member shall not give his services where another architect is already employed, without the approval of that other architect.

C.—As regards fees.

The Chapter reaffirms its adoption of the schedule of charges of the American Institute of Architects.

A member may not consistently depart from the provisions of that schedule.

A member offering his services for any less consideration than is embraced in that schedule for the purpose of securing work for which another architect is competing will be expelled from the Chapter.

D.—Members may not consistently act in any way contrary to the expressed or implied policy and spirit of this organization, membership in which carries with it the obligation of sustaining the best professional standards ; and, furthermore,

Be it Resolved, That printed copies of these resolutions be transmitted by the Secretary of the Chapter, to all members of the Chapter, to the Secretary of the Institute, to all other Chapters, to all the principal architects in the United States, to all professional journals, foreign and domestic, to daily papers in Philadelphia, and to the Associated Press.

At a time when the whole country is mourning the loss of the late Bishop Brooks, it seems fitting that some notice be taken in this JOURNAL of the deep interest taken in the Architectural profession and its advancement by the great Churchman.

This interest was not merely that of the educated and refined scholar, who saw and appreciated the beauties of art and felt their influence upon human nature, but was the expression of his innate conviction ; that, as he once said in an address in connection with the adoption of the plans for the Cathedral of St. John the Divine, to be erected in New York City : “ Outside of the ministry, the profession of an architect is the most elevating, fascinating and perhaps promising in its rewards of any of the learned professions ; ” adding, “ that it was a glorious ambition to be associated with such works of art as St. John’s Cathedral, Trinity Church (Boston), the new Old South Church (Boston), and some of the public edifices in our great cities. Architects are poets, who use stone and masonry instead of words, for the vehicle by which their splendid imagination is made visible to the world.”

May we not add to this the words of Goethe, who, inspired with poetic form, wrote: "The beautiful is greater than the good; for it includes the good and adds something to it. It is the good made perfect and fitted with all the collateral perfections which make it a perfect thing."

To such men, architects owe a debt of gratitude that they should strive to repay by an ever-increasing enthusiasm and devotion to their art.

GEO. C. MASON, Jr.

CORINTHIAN.

"THE Corinthian Order of Architecture is comparatively of recent invention. A fanciful and ingenious story of its origin, related by Vitruvius, is well known; but unfortunately cannot be received as credible history; the tale is valuable, however, as affording an intimation of the date of its introduction; for Callimachus, who is said to have transferred the leaves of the acanthus from the tomb of the Corinthian virgin to the capitals of his columns, lived toward the end of the Peloponnesian war, and was the artist so celebrated as the author of the lamp preserved constantly burning in the temple of Minerva-Polias at Athens. It is not altogether improbable that the characteristic ornament of the style may have been imported from Egypt; the flower of the lotus, which generally formed the decoration of the ponderous structures of that country, in some of its fantastic varieties, bears a near resemblance to the ornaments of the Corinthian capital; and, as no great degree of intercourse prevailed between Greece and Egypt until the more recent period of their history, its late appearance in Europe is sufficiently accounted for."—*Introduction to Civil Architecture of Vitruvius, by William Wilkins, M. A., F. A. S., London, 1812.*

"The Corinthian Order is the most ornate of the classical orders and the most slender in its proportions. * * * In the best Greek examples the shaft is fluted like the Ionic, and the base called Attic is usual. The entablature also resembles the Ionic."—*Definition "Corinthian"—Century Dictionary.*

“As for myself, I learnt from my masters that it was necessary for an architect to wait until entreated to undertake the conducting of a work ; and that he could not, without blushing, solicit that which makes him appear self-interested ; since we know that men do not follow others to confer benefits, but to receive benefits from them.”

—Vitruvius.





LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



THE ILLUSTRATIONS

- I. Elevation of the Temple of the Winds, at Athens.
- II. Detail of the Temple of the Winds.
- III. Elevation of the Choragic Monument of Lysicrates, at Athens.
- IV. Detail of the Choragic Monument of Lysicrates.
- V. Southwest Angle of Girard College, Philadelphia.
Designed by Thomas Ustick Walter, LL. D., in 1833.
- VI. Front of the old Exchange Building, Philadelphia.
Designed by Wm. Strickland.
The two latter plates are given as examples of the modern application of Corinthian.
- VII. The Temple of the Winds, at Athens, (Gelatine Print).

The tail-piece on page 68 is reproduced from a design for the tripod and termination to the Monument of Lysicrates.

The following conditions recommended by the Architectural League, of New York, as proper in the competition for the new City Hall to be erected in New York City, seem to be so fair and just, as to warrant our printing them here :

"1. The conditions of the programme should be so framed as to leave no chance for misunderstanding as to the accommodations required in the building. It is necessary that it should clearly distinguish between the points absolutely essential and those only suggested by consideration of the competitors.

"2. There should be no unnecessary labor called for in the preparations for the drawings or uncertainty as to the amount and character of the work required of them. The programme should determine how far the plans or specifications go into detail, and precisely fix the scale of the drawings, the number required, and the method of rendering—whether in black and white or in colors. Uniformity in drawings greatly facilitate the chance in selecting a design. It is obvious that a skillfully-executed picture of a common-place design may have an advantage over a much better design less attractively presented.

"3 The profession naturally desires to have every precaution adopted, that all competitors may stand on an absolutely equal footing, and also to secure an impartial and unbiased decision, which, on strictly architectural questions, should be guided by high professional standards. It is in order to secure the prompt attainment of the best results that we respectfully urge the commission, to have from the first the assistance of thorough, competent, trustworthy, and disinterested professional advisers, in relation to the commission not dissimilar to that of associate counsel." * * *

ROSTER

PHILADELPHIA CHAPTER, A. I. A.

OFFICERS

T. P. CHANDLER, JR.	President
WALTER COPE	} Vice-Presidents
WILSON EYRE, JR.	
AMOS J. BOYDEN	Secretary
WM. C. PRICHETT, JR.	Treasurer

EXECUTIVE COMMITTEE

The President, Vice-Presidents, Secretary, Treasurer, and Messrs. Frank Miles Day and J. C. Worthington

Librarian Arthur Truscott

HONORARY MEMBERS

J. Edward Addicks	Henry C. Gibson (deceased)
John H. Converse	Thomas W. Richards

PROFESSIONAL MEMBERS

Wm. L. Bailey	Edward Hazlehurst, F. A. I. A.	Wm. C. Prichett, Jr., F. A. I. A.
Louis C. Baker	Samuel Huckel, F. A. I. A.	Isaac Pursell
Chas. Balderston	Addison Hutton	John Hall Rankin
Amos J. Boyden, F. A. I. A.	Lindley Johnson	John Stewardson
Stephen D. Button	Thomas M. Kellog	James Knox Taylor
Theophilus P. Chandler, Jr., F. A. I. A.	Guy King	Arthur Truscott
Walter Cope	Warren P. Laird	Frank R. Watson
E. James Dallett	Thos. P. Lonsdale	James H. Windrim, F. A. I. A.
Frank Miles Day	Geo. C. Mason, Jr., F. A. I. A.	John T. Windrim
Wilson Eyre, Jr.	Arnold H. Moses	Albert M. Whitman
Willis G. Hale, F. A. I. A.		J. C. Worthington

THE JOURNAL OF ARCHITECTURE

OF THE

PHILADELPHIA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

1438 South Penn Square, Philadelphia

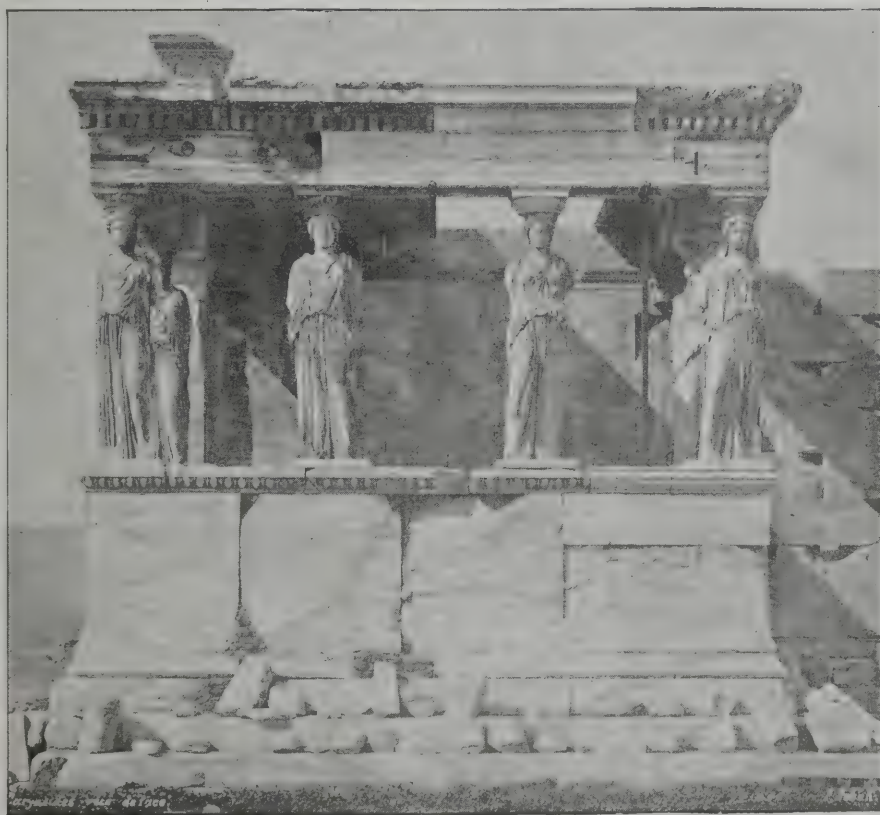
PUBLICATION COMMITTEE

J. C. Worthington	Warren P. Laird
Amos J. Boyden	Geo. C. Mason, Jr.
William C. Prichett, Jr.	

JOURNAL OF ARCHITECTURE

PHILADELPHIA · CHAPTER · AMERICAN · INSTITUTE OF ARCHITECTS

PUBLISHED EIGHT TIMES A YEAR



MARCH

PHILADELPHIA

1893

PA DAVID 340

VOL. I. NO. VI.

TWENTY-FIVE CENTS PER NUMBER

TWO DOLLARS PER YEAR

Subscriptions should be sent to the Treasurer of the Chapter at
1430 South Penn Square, Philadelphia

The Journal of Architecture

PHILADELPHIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

"I shall not need," says Sir Henry Wotton, "like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation where there are Noble Men or Noble Minds."

IDEALITY IN ARCHITECTURE.

II.

Give to barrows, trays and pans
Grace and glimmer of romance ;
Bring the moonlight into noon
Hid in gleaming piles of stone ;
On the city's paved street
Plant gardens lined with lilac sweet ;
Let spouting fountains cool the air,
Singing in the sun-baked square ;
Let statue, picture, park and hall,
Ballad, flag and festival,
The past restore, the day adorn,
And make each morrow a new morn.

THUS sings Emerson in the prelude to his essay on Art, and goes on to say, that "in our fine arts, not imitation, but creation, is the aim." And the expression of ideal beauty in architecture, as much as in all the other arts, cannot be attained by summarizing the work of the past into certain set and rigid formulas which one can store away into conveniently snug cupboards, and draw upon on demand. If the man is not capable of infusing his own life and individual feeling into the work, if he cannot defy a precedent to do what his personality demands, the feeling of the artist is only partially developed in him, and he fails to produce work which will have lasting power. Poetic power, it might best be defined, since the first and last influences of all noble design owe their existence to the poetic and not

the material values. What might seem to the looker-on to be mere personal caprice is really the instinct of the artist leading the mind of the worker towards an end which he alone can foresee.

One cannot trace by analysis the formula of the mental philosophy of a design, for the spirit which animates the work is something unseen, buried in an elusive solitude into which we cannot penetrate. The only answer of Haydn to an inquirer who wished to know the *reason* for a harmony was: "I have done it because it does well." Would that an architect's clients could rest content with such an autocratic reply! But instead of trusting to his instincts, they seek to find a clearly defined reason for every element in a design, believing with persistent obstinacy in the empiric power of their own judgment, and unaware that a veil hangs between the untrained eye and the monument. The available methods for the expression of an architectural problem are ordinarily so limited that the image of the building in any shape is never completely comprehensive except to the mind trained in the study of the art. It is the abuse of the true representation of a design which frequently mars the trust of the client, and lays the entire fraternity of architects under the ban of suspicion as to the result of their work. The existence of this evil softens our condemnation of the public distrust, but by no means warrants the cautious doubt that aims to level the altitude of art to the plane of mechanism.

No one who is familiar with the critical work of Philip Gilbert Hamerton will accuse him of being an excessive idealist, yet even he says: "It is my belief that whenever *art itself*, as distinguished from science, is in question, there can be little positive doctrine." Within the bound of static laws the architect is compelled to remain, but the expression of those laws is not fixed but flowing. All of the work executed by Richardson is not to be defended as without flaw; yet no architect of the present century placed the impress of his own personality so continuously upon his work. His Sever Hall, in Cambridge, cannot be classed in the strict bounds of any school, but draws its life and force from every source, becoming a unique monument, unclassable as to style, yet full of a pronounced architectural consistency that does not offend by exaggerated oddity or abnormal force. Mrs. Van Rensselaer, in her monograph of Richardson, speaks of Sever Hall as bearing "strong witness to the development of his feeling for appropriateness as a prime architectural virtue," and further on says

that "It has something even higher than unity to recommend it ; it has that noblest architectural quality we call style. And if its style is individual—if it is not one which can readily be fitted with a historic name—it is not on that account less genuine or less beautiful." One has but to cross the college yard on some bright spring afternoon, when perhaps an April shower has given the red roof a passing shade of color, to feel that in this building, so modest and restrained, the fullest expression is given of poetical ideality in architecture.

To attain the right condition of mind for the production of the highest work, the artistic sense must be divorced from every taint of prejudice ;

" Beauty chased he everywhere,"

and the force of instinctive study must develop results, historical precedent in design being subordinated to personal expression—the soul in the man struggling out through the bars which necessity sets as a barrier before him. Until this is done a certain rigidity will always mar the result, and the effects of a slavish following of precedent are markedly manifest in the recent essays in French and Italian renaissance, in most of them a constant devotion to a pre-determined model instance being regarded as the strongest of virtues. Wherever the architect has sought the true expression for his building in the spirit of the elements of the renaissance the style has responded, the satisfying results serving as models of the rightness of true study.

The plague of false Gothic enthusiasm which swept England and crept into America some twenty odd years ago produced the major part of its evil simply because most of the men who worked in it were incapable of bringing it to a point of individual development. They found themselves overloaded with excellent models but did not realize that they must be used as incentives to thought rather than monuments to be adapted and covered with a certain amount of detail whose great merit was vested in Gothic naturalesque. And presently the whole style grew unmanageable—resulting in the production of buildings in which shadowed hermit cells abrogated the position of bright, cheerful working and living rooms, so that finally the style was practically dismissed with the exception of the instances in which trained minds wisely utilized the ideal expressive truths and brought forth buildings, manifestly influenced by Gothic precedents, but so developed that the spirit of the style did not bury the individual demands of a new civilization.

The succinct statement may be made that ideal beauty and fitness are not only the proper attributes of a building devoted to the highest uses, as we can concede the church or college to be, but that they are the rightful possession of every building, whether it is a simple warehouse or a museum of art. All classes of structures will yield themselves to poetic expression when the mind of the architect is imbued with power to make them thus expressive. In the chief cities of the East and West there are huge buildings whose highest function is to protect and house the goods stored in them. It is right that they should impress one as full of simple strength without any appearance of affected daintiness or elaborate finish. But the poetry of this humble, economic side of life is very often caught most happily, and the creations in which the spirit exists are monuments of the nobler aspect of commerce. They lend their silent, persistent presence to the places in which men barter and sell and in some measure lead the instincts of the hurrying crowds who frequent them.

"So shall the drudge in dusty frock
Spy behind the city clock
Retinues of airy Kings,
Skirts of angels, starry wings,"

and even if the minds of clerks and warehousemen are not capable of this enrichment they will have that pleasure which ever attends the association with complete things, the unconscious assimilation of good being one of the potent factors of progress.

J. C. WORTHINGTON.

RELATION OF THE AMERICAN INSTITUTE OF ARCHITECTS TO ITS CHAPTERS AND MEMBERS.

FROM letters circular recently received from Mr. Alfred Stone, Secretary, it is evident that the American Institute of Architects is to redeem its pledge to become more universally known and accepted as the National body of Architects, and the expressed views of the Institute in favor of an enlarged and more truly representative membership must be considered an important step in the carrying out of a policy, perhaps not entirely new to the Institute, but never before so definitely formulated or so generally made known, and which can not be otherwise than productive of much interest in the organization and its work.

It will be well for the American Institute if with the energy resulting from its recent consolidation and this proposed infusion of new influence, there comes a more vital connection between the Institute and its Chapters and individual members, in the often deplored absence of which heretofore, there has seemingly been developed within its membership a sort of apathy in regard to many matters concerning not the Institute merely, but the welfare of architecture generally, an apathy which has extended naturally to many architects who would otherwise have sought long ago for membership in the Institute as an honor to be gained, and whose membership would in itself have conferred honor on the Institute, but who now, in many cases, ask for a demonstration of the value of affiliation, or if at present members of the Chapters, of the value of further affiliation with the Institute, and practically ask what return they may expect for their dollars and their endorsement, seemingly forgetful that even if the Institute had no worthy traditions or honorable record, which it has, or if it had done nothing in the near or remote past for the placing of the practice of architecture on a higher and more uniform plane, there are emergencies constantly arising and many points of vital interest to architects sure to come up for settlement in the future, which only a National organization can adequately cope with and which will be settled practically for all architects and possibly for all time by those who as members of the American Institute of Architects have a voice in its deliberations and can act for or against proposed measures.

But how answer this question of adequate return ; or, to put the question in another form, what is the function of the American Institute of Architects, and can it be performed? Now, it is patent to all that the Institute is what its members make it, and that with a membership of only those who have the welfare of the practice of architecture, future and present, at heart, and who have joined the Institute in the spirit of loyalty to its expressed purposes, there really can be no question of return, for the returns are but the resultant of the united efforts of the entire membership, and when these are carefully organized and concentrated on any wise measure, there must result either absolute success at once, or that crystallization of ideas through temporary defeat and consequent revision of aims and means which will produce eventually the highest success and greatest ultimate good.

Under these conditions membership should be of the utmost value and importance to every architect, for, in the language of the Constitution, membership means union "in fellowship with the architects of this continent, and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the profession."

From such a union no architect thoroughly in love with architecture or ambitious for its welfare, and none desirous of throwing reasonable and proper safeguards around its practice in our broad country should withhold his support, and certainly none can afford to neglect an institution which stands for all that is broadest and highest and best in architecture. And the proper and only logical relations of this institution to every architect in our country, should be, by common consent, that of an oracle of architectural wisdom, an infallible repository to be drawn upon at will, and which, by virtue of this universal relation, has a value to each member, varying with his training, with the character of his practice, with his temperament and his artistic ability, serving for one man as an incentive to historical study, to another as an expression of sound judgment in matters requiring careful adjustment, or as a stimulus to the use of forms of construction adapted to new requirements in a progressive age, while to another who is deficient perhaps in training on the ethical side of practice, standing as a mild dictator or as the dispenser of advice or impartial justice, but without censorship, except as found in that most effective and valuable of all criticisms, the hearty expression of admiration or suggestion found only where a common interest stimulates and goodwill abounds.

To maintain such relations between the Institute and its chapters and members as will give to all the legitimate benefits of organized effort, without throwing a disproportionate burden on any, is a difficult problem, but its importance all must admit, and while there may be difference of opinion as to the means necessary to gain this end there can be no question that with proper outlay of time and energy on the part of the present members, the influence of the Institute on the development of Architecture and of Architects in the future could be very greatly enhanced, and any effort which produces definite tangible results, which can be pointed to as an evidence of the policy of the American Institute of Architects in the promotion of the artistic, scientific or practical in architectural practice, would silence the criticism of the apathetic and of those who do not appreciate the work already done by the American Institute, and who measure results, not by actual progress, but by the amount of noise and notoriety accompanying any movement.

To designate any new field of effort for the Institute is not necessary. Its scope has always been as broad as our country, and any movement in the direction of popularizing the organization, in the ordinary sense of that term, or of lowering its standards of merit in order to induce an increase in its membership would be very generally deprecated.

What is needed is a more tangible exposition of its work and policy than is afforded by an annual convention and a verbatim report of its deliberations, which are the salient points brought before the general public, and which amply repay the expense and time of membership and attendance.

The talented and progressive men throughout the country whose names should be on our rolls, because they represent, in many cases, the best work done and the best results of thorough training, will hardly ask for admission, unless they know that in some definite field they are to be benefited by membership more than by the reflected influence of the Institute, which, of course, exerts a general influence on those who are not members, and on the public.

The valuable papers read at conventions and sent out in the Institute reports afford one suggestion for an increase of influence, and, if, instead of being sent out in one voluminous annual, they or some of them were published in periodical, perhaps, quarterly instalments,

previous to the convention at which they were to be discussed, together with papers or discussions in this periodical printed form by leading men on important questions of architectural reform, progress or practice, well paid for, if necessary, out of the Institute treasury, there would be more inducement to active membership, and the numerous important questions of the relation of Architects to each other, to the public, to the client, the proper training of students in offices and others as important could be more broadly discussed than heretofore and with the effect of making membership more valuable.

A. J. BOYDEN.

EQUIVALENT VALUES IN GREEK ARCHITECTURE.

The following comparative note on the values in Greek architecture is given as an appendix to the presentation of the different styles in the recent numbers of the JOURNAL.

"The history of architecture, like that of the other arts, marks out the progression of manners. Among the Dorians it carried with it the austerity of their national character, which displayed itself in their language and music. The Ionians added to its original simplicity an elegance, which has excited the universal admiration of posterity. The Corinthians, a rich and luxurious people, not contented with former improvements, extended the art to the very verge of vicious refinement. And thus (so connected in their origin are the arts, so similar in their progress and revolutions) the same genius produced those three characters of style in architecture, which Dionysius of Halicarnassus, one of the most judicious critics of Greece, remarked in its language. The Dorians exhibited an order of building like the style of their Pindar—like Eschylus—like Thucydides. The Corinthians gave their architecture that appearance of delicacy and effeminate refinement which characterizes the language of Isocrates. But the Ionians struck out that happy line of beauty, which partaking of the simplicity of the one without its harshness, and of the elegance of the other without its luxuriance, exhibited that perfection of style which is adjudged to Homer, and his best imitators."—*Burgess on the Study of Antiquities.*

THE STUDY OF ARCHITECTURE AS A FINE ART.

It is very necessary for the student of architecture to distinguish carefully between architecture and building, and to remember that for a building to be truly architectural it must express the intellectual and emotional resources of man. Architecture becomes a fine art only when it addresses their resources by exhibiting thought and feeling. Thought, by an accurate adaptation of means to an end, and feeling, when it makes the forms and surfaces of its work expressions of its own emotions.

Mr. Ruskin speaks of architecture as a fine art and different from building, when the following conditions are fulfilled.

First : Its strength, good construction and utility of purpose is expressed, and

Second : Its beauty as expressive of the personality of and perception of an human soul.

So that in order that our buildings may be in accordance with the principles above laid down, it can be readily seen that the training necessary for the man who aspires to be really an Architect, and a student of architecture as a fine art, can never end, and he must ever be on the watch for an opportunity of enlarging his stock of knowledge and cultivating the taste for the beautiful.

The artistic sense or spirit, while given to some men in a marked degree is, we believe, present to some extent in all men, and to develop and train this sense is the life work of every true artist, and at no period of the world's history have the aids and helps to this development been more generously supplied than at the present.

The classical architecture of Greece and Rome is valuable to the student as illustrating the effects of intense study and thought in the careful working out of the proportions and adjustment of the various parts of a building, and denoting the simplicity and directness with which the purposes for which it was erected are expressed. Therefore, it is eminently proper that the student of architecture should be well schooled in the orders, and his sense of the beautiful developed by drawing and study of the best classical remains.

Drawing from the human figure should also be cultivated, as in no other way are the hand and eye better educated to discriminate

the beautiful ; but besides all this, our architecture, if it is to live and be to future generations what the works of the great classic and Gothic masters are to us, must be expressive of thought, in its proportions and arrangement and in its strength and good construction—and it must also be expressive of the personality of the designers, just as the great cathedrals of the Old World speak to us of the aspirations of their builder for what is highest and noblest in life. So our work, if it is to be true and to endure must express the best and noblest thoughts of which we are capable ; we should be ever striving after the *ideal* and *perfect*, and the more earnest, painstaking and persevering we are in our work, and the more we try to surround ourselves with purer, higher and nobler influences, to that same extent will the faculty for right and good design grow, and those influences will stamp themselves upon the work we do, and furnish pleasure to those who behold it by lifting up their minds and enabling them to realize in our work a striving after an ideal perfection. Then our architecture will become a fine art indeed, and may well merit such words as the poet Longfellow puts into the mouth of Michael Angelo when he says :

“Ah, to build, to build,
That is the noblest art of all the arts,
Painting and Sculpture are but images,
Are merely shadows cast by outward things
On stone and canvas, having in themselves no separate existence.
Architecture existing in itself and not in seeming a something it is not, surpasses them
As substance shadow.”

And then speaking of art, he says :

“Art is the gift of God ; and must be used unto his glory,
That in art is highest, which aims at this.”

ARNOLD H. MOSES.

THE ILLUSTRATIONS

- I. The Roman Ionic Order.
- II. Base of the Roman Ionic Order.
- III. Capital and Frieze of the Roman Ionic Order.
The above plates are reproduced from the Architecture of Andrea Palladio.
- IV. Profile and Plan of Capital—Roman Ionic Order.
- V. Portraits of Vitruvio, Vignola, Serlio, Palladio, Scamozzio and Vicenza.
From an old Copy of Palladio, Venezia, 1800.

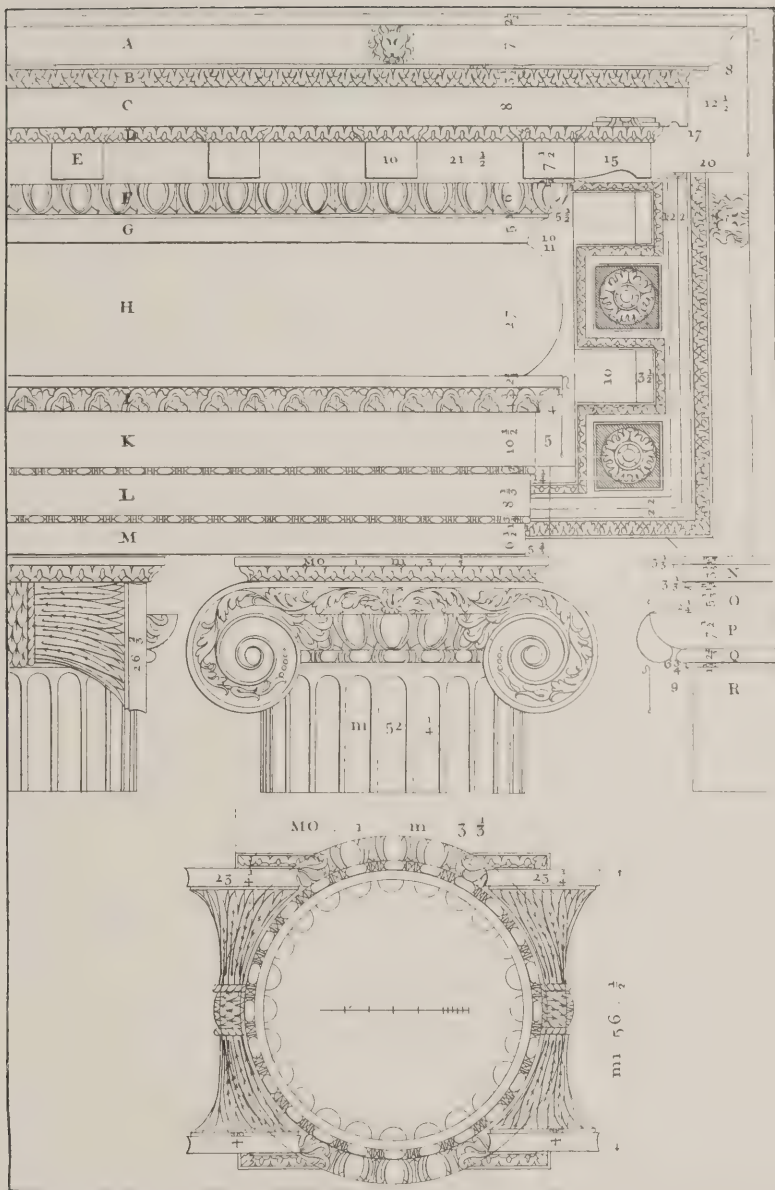


Roman Ionic Order—Andrea Palladio

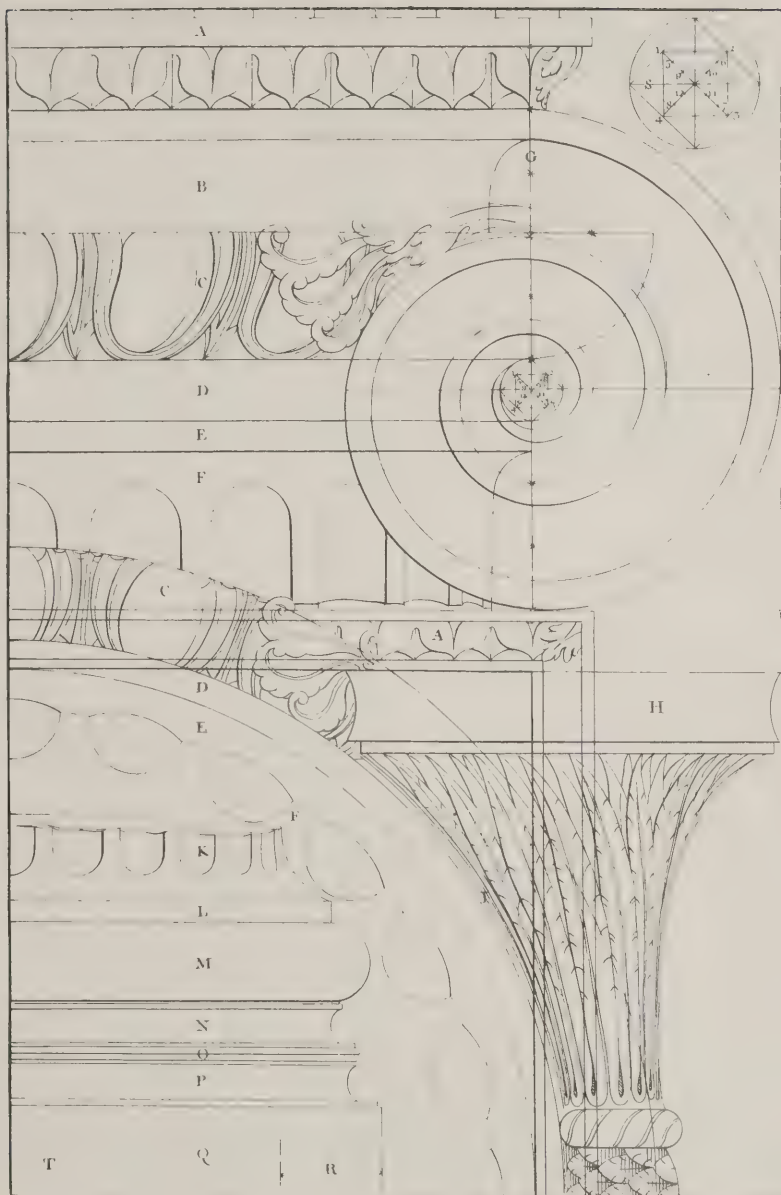
LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

11.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



Capital and Frieze—Roman Ionic Order—Andrea Palladio



Profile and Plan of Capital—Roman Ionic Order—Andrea Palladio

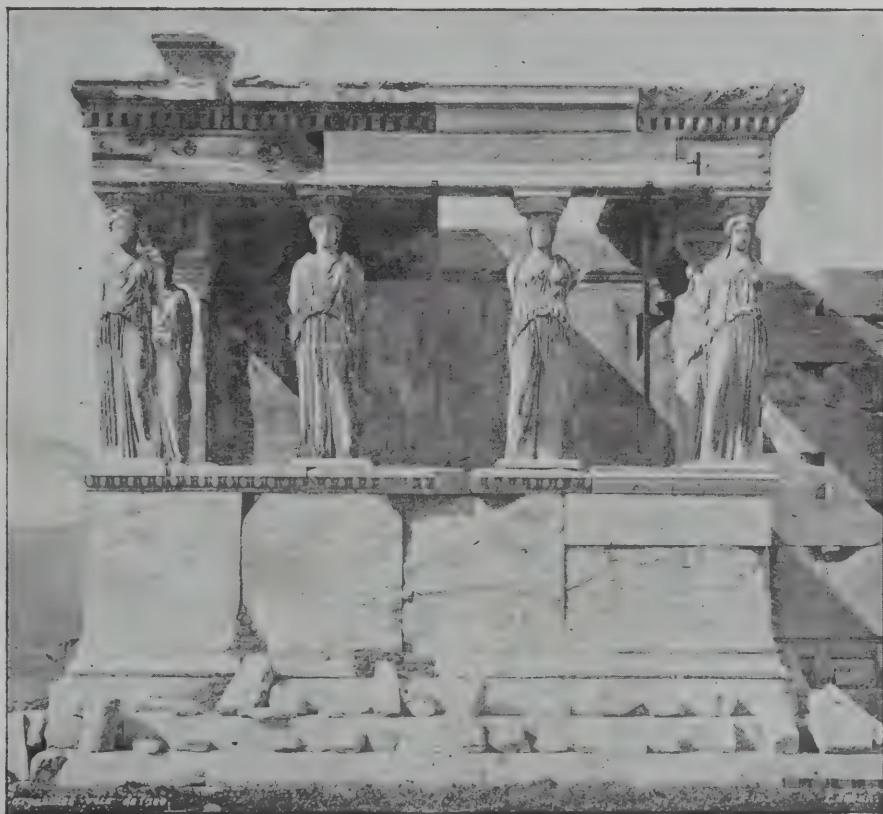


Portraits (From an Old Print)

JOURNAL OF ARCHITECTURE

PHILADELPHIA · CHAPTER · AMERICAN · INSTITUTE OF ARCHITECTS

PUBLISHED EIGHT TIMES A YEAR



MAY

PHILADELPHIA

1893

PA DAVIS 3m

VOL. I. NO. VIII

TWENTY-FIVE CENTS PER NUMBER

TWO DOLLARS PER YEAR

Subscriptions should be sent to the Treasurer of the Chapter at
424 Walnut Street, Philadelphia

The Journal of Architecture

PHILADELPHIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

"I shall not need," says Sir Henry Wotton, "like the most part of writers, to celebrate the subject which I deliver. In that point I am at ease, for Architecture can want no commendation where there are Noble Men or Noble Minds."

ARCHITECTURE IN PHILADELPHIA.

MUCH has been said far from complimentary to Philadelphia architecture, and for that ancient grievance, the white marble and red brick and monotonous rows of white shutters, has been substituted in these later days a more emphatic complaint that the architecture of modern Philadelphia is wild and weird to such a degree as to threaten architectural anarchy in the near future if it be not already upon us.

It is not our present purpose to attempt any refutation of these charges, nor do we desire to hide any portion of the truth concerning the condition of architecture in this city. On the contrary, we believe that the best thing that could happen to Philadelphia would be to have impressed on the minds of every citizen, old or young, every professional and every layman, some adequate conception of the difference between the best work and the poorest work of former times and of to-day, and without such a generally diffused conception we are sure there can be no rapid progress and no real lessening of that deplorable difference between the good work and the poor work, between *architecture* and mere *building* which is seen here as in all other large cities, and which difference is more marked probably to-day than it was forty years ago.

It may be admitted that there are different accepted standards of artistic excellence and that what is near perfection to one class of experts or to one school may fall far short of perfection in the estimation or under the rules of criticism of another school, but as the sure result of the application of the general principles of studied masses, of refined details, of harmonious colors would be appreciated by the

followers of any school of art, and (though in less degree) by even those whose artistic preferences are untrained and unprejudiced, it would seem to follow that there can be no retrogression from the appreciation of artistic or architectural works to those less artistic or architectural without a corresponding lessening of the artistic sense of the individual or community in question.

And have we not in our Philadelphia architecture an illustration of such a lowering of public sentiment?

Certainly all will admit that the best examples of early architecture here show an artistic fitness in the grouping of masses, and the arrangement of skylines which is not equalled in our average modern work, while in refinement of detail and graceful proportion of minor architectural features such as doors, windows and cornices, the old work loses nothing by comparison with the work executed during the last thirty years.

Of course there have been many buildings erected during the last thirty years in which a dignified mass and refined detail have lent their influence towards a pleasing and architectural composition. But the real ground for complaint to-day, is that there have not been enough of these to keep the artistic sense from retrograding—that there have been comparatively too few notable architectural successes in Philadelphia, and that the proportion of buildings erected here from year to year in which architectural composition has been successfully attempted falls far short of those which lack all the characteristics of architecture, having neither perfection of outline, harmony of coloring, nor refinement of detail in minor features.

It must be admitted that some of the most wretched work in Philadelphia, as well as some of the very best, viewed from any artistic standpoint, has been built during the last five or ten years; but it really seems at times (and this is the most dismal and disappointing phase of the whole matter), that the architecturally poverty-stricken has received the benediction of the general public, while that which stands on a par with the best early work, not necessarily because it is of the same style, but because it is architecture and has proportion and refinement and fitness to purpose, has had to beg its way on account of the unwillingness of the general public to approve the beautiful rather than the novel; on account of ignorance of the value of the beautiful united to fitness, and often, undoubtedly, in compliance with the dictates of questionable economy.

ROME AND THE ROMANS

TWO noble volumes,* which have appeared during the past eighteen months, are of special value to every architect interested in the history of his art as developed under the Roman civilization. In these Professor Lanciani has presented us with a careful study and an accurate account of the many hidden ruins of the great city in which was one time centered the dominating civic and religious power of the world. That this has been an arduous task is evinced by the fact that two hundred and seventy million cubic feet of earth have been displaced, and that it was not in fruitless quest is amply proven by the statement that the Government excavations of themselves have yielded an enormous harvest of interest. Professor Lanciani alone has under his care in the Capitol, gathered since 1872, "705 amphoræ, with important inscriptions; 2,360 terra-cotta lamps; 1,824 inscriptions, engraved on marble or stone; 77 columns of rare marble; 313 pieces of columns; 157 marble capitals; 118 bases; 590 works of art in terra-cotta; 405 works of art in bronze; 711 gems, intaglios, cameos; 18 marble sarcophagi; 152 bas-reliefs; 192 marble statues, in a good state of preservation; 21 marble figures of animals; 266 busts and heads; 54 pictures in polychrome mosaic; 47 objects of gold, 39 of silver; 36,679 coins of gold, silver and bronze, and an almost incredible amount of smaller relics in terra-cotta, bone, glass, enamel, lead, ivory, iron, copper and stucco."

But it must not be inferred from this that these two books are simply catalogues. In fact, the tendency to simply enumerate relics is strongly repressed. The title of the first volume gives the key to the spirit of both. It is ancient Rome, viewed "in the light" of recent explorations, that we are called to look upon, and from this position the subject heads of the chapters lead us to see the sanitation of the ancient city, its places of pleasure and study, the religious shrines, temples and churches, the tombs and palaces, the harbor, and, most oddly modern in spirit, "The Police and Fire Department of Ancient Rome." If Professor Lanciani's style were not quite so formal, we might feel that we were under the guidance of another Dante, viewing a city hidden from mortal eye.

* "Ancient Rome in the Light of Recent Discoveries," "Pagan and Christian Rome." By Rudolfo Lanciani, LL.D., F. R. A. S. Houghton, Mifflin & Co.

In the presentation of these many aspects of old Rome, there are constant by-paths leading to the revelation of habits and customs with which they are identified. The narration thus becomes colored with actual life, establishing a sympathetic conception of the people, as well as of their work, for upon this human side must depend the greater value and interest of any archæological study. Our libraries are full of books in which this element is lacking; books which reveal the most careful and painstaking preparation, but whose dusty tops show that by the major part of the people they will never be opened.

Some two hundred illustrations, carefully chosen, partly photogravures, and principally good engravings, yield constant help to the imagination, while the publishers have sent the book forth in a style and binding worthy of commendation as art products in themselves.

PROGRAM FOR THE FIRST COMPETITION
FOR THE
TRAVELING SCHOLARSHIP IN ARCHITECTURE
OF THE
UNIVERSITY OF PENNSYLVANIA

April 7, 1893

A BUILDING FOR A NUMISMATIC SOCIETY

A WEALTHY Society of Numismatists is about to erect a building to receive its collections, which are large and valuable. To this end it has acquired a piece of property having a frontage of four hundred feet on an important and wide boulevard, and having streets of secondary importance on the other three sides, the depth of the lot being two hundred and fifty feet. The Society desires to secure the best building possible for its purposes and does not restrict the expenditure. The building is to consist of a basement and one important story, in which the following accommodations are to be provided:

A.—Two galleries for the exhibition of coins, each having about one thousand five hundred square feet of floor surface.

B.—A lecture theatre, seating about four hundred persons.

C.—A library, having about eight hundred square feet of floor surface.

D.—A room for meetings of the Society, having about eight hundred square feet of floor surface.

E.—The Department of Administration, consisting of separate offices for the Secretary and for the Curator.

F.—Toilet rooms for the public and for the officers.

G.—Stairway to basement.

H.—The necessary space for affording convenient and dignified approach to the sundry parts of the building.

The basement will contain such other offices as are necessary for properly conducting the work of the Society.

The drawings will be as follows :

FOR THE SKETCH

A.—Plan of the principal floor of the building, but not the grounds.

B.—Front elevation.

The scale for the sketches will be thirty-two feet to the inch.

FOR THE RENDU

A.—A plan for the principal floor of the building and of the grounds surrounding it.

B.—The front elevation of the building with its surroundings.

C.—The side elevation of the building without surroundings.

D.—A cross section, through the building taken so as to show the theatre.

(*C* and *D* should be on one sheet).

The scale for the drawings will be sixteen feet to the inch. The drawings are to be rendered in color, with cast shadows.

EXTRACTS FROM THE PRELIMINARY CIRCULARS ISSUED BY THE FACULTY IN REGARD TO THIS COMPETITION.

The Scholarship has been founded to enable architectural draughtsmen and students to obtain the benefits of foreign travel and study.

The direction of the affairs of the Scholarship is in the hands of the Faculty of the School of Architecture of the University of Pennsylvania. The awards will be made by a jury consisting of architects from Philadelphia, New York and Boston.

The successful candidate will receive from the Trustees of the Scholarship \$1,000, to be expended in foreign travel and study ; provided that he shows such fitness and diligence as may be required of him.

Candidates must be under thirty years of age, and must have worked during the whole year preceding the competition in the office of architects resident in Pennsylvania, or in an architectural school in the State.

All candidates presenting themselves will be required to pass preliminary examinations upon the following subjects :

- I. History of Architecture. Written examination.
- II. Freehand drawing from the cast.
- III. Construction. Written examination.

No candidate will be admitted to the final examination who does not receive more than sixty per cent. of the marks in Construction and History, and more than seventy-five per cent. in Drawing. The Scholarship will be awarded mainly on the result of the examination in design ; but the marks in the preliminary examinations will also be taken into account. In estimating the final result, out of a total of 100 marks,

DESIGN	will count for	50
HISTORY	“ “ “	15
DRAWING	“ “ “	20
CONSTRUCTION	“ “ “	15

In order to obtain the Scholarship, both preliminary and final examinations must first be passed in the same year.

The following will be required of candidates in the different subjects :

HISTORY. A knowledge of the subjects treated in Smith and Slater's *Classic Architecture*, and Roger Smith's *Gothic and Renaissance Architecture*.

FREEHAND DRAWING. A five-hour's study of an architectural subject from the cast will be required at the time of the examination, either in pencil, charcoal, or crayon. In addition candidates will be required to show the examiners examples of their work, which will be considered as of equal importance with the drawing from the cast.

CONSTRUCTION. A knowledge of Clark's *Building Superintendence*, and familiarity with the use of Kidder's or Trautwine's *Handbook*.

DESIGN. A problem of an extended nature, including the study of plan, construction, and exterior and interior design, will be given to those candidates who have passed in the preliminary examinations, and they will be required to make a preliminary sketch for it, the time devoted to the sketch design being limited to nine hours. The authors of satisfactory sketches will be allowed two weeks for their development into finished geometric drawings, rendered in color with projected shadows, all the essential features of the sketch being retained.

Each set of drawings must be accompanied by a written description explaining in detail the reasons for the planning and the treatment adopted.

The preliminary examinations in 1893 will be held on March 30th and 31st, and April 1st, and the sketch designs will be made on Friday, April 7th.

The finished drawings will be made at the School of Architecture. They may be commenced Monday, April 10th, and must be submitted by 10 p. m., Saturday, April 22d.

The names of the jury conducting the examination and the regulations for the holder of the Scholarship will be announced at an early date.

The program for examination in subsequent years will contain slight modifications to the above, chief among which will be the addition to the preliminary examinations of one in French, which will consist in testing the student's ability to translate at sight such French as Viollet-le-Duc's *Entretiens sur l'Architecture*.

EXCERPTS

FROM "The Nature and Function of Art," by LEOPOLD EIDLITZ

ARCHITECTURE AND ITS PATRONS

WE pursue art, Ruskin says, with the curtain up and an audience before it, while the great work of the Middle Ages was done for the love of God. It is subversive of true art, this attempt of pleasing an indiscriminate audience. Art can be successful only when pursued for its own sake. Much poor and indifferent art has been fostered in this way in popular paintings and trashy literature.

All art finally seeks appreciation and a market with an audience ; but it is successful as art only in the ratio inversely proportional to its dependence upon *immediate* popular approval. Architectural art is especially unfortunate in this respect ; it submits to popular interference while in the process of creation.

Wagner says, music is capable of, and must be wrought up to, greater flexibility and a nearer accord with the thoughts it is intended to express. The compositions of the past assume too much the form of geometrical crystallization to express human passions and emotions. I can create a new music, and I will do so ; but where, it is asked, will you find an audience to listen to such music ? Your music will remain forever a manuscript unknown. Be it so, says Wagner, I must write what I know, and in the manner in which I know it, whether I have an audience or not.

Offenbach thoroughly knew the depraved tendencies of the multitude, and was willing to set them to music. When his score was complete he raised the curtain and electrified his audience. Will this sort of art secure him a place in the Walhalla ? No ! nor in the hearts of the very men who applaud him ; but he knew this well enough, and was content to tickle the public fancy for the moment and die forever.

The modern architect goes further than this ; he puts his thoughts upon paper, and before he executes them he submits them to laymen for approval.

There is no art or trade—there never was one in this world, outside of modern architecture—which is found to be willing to court popular criticism and to abide by its decision, before its works are executed.

The architect submits to laymen a design of what he intends to do, and thereby admits, what is utterly false, that laymen are competent to compare a series of such designs, and select the best, or that they can form a correct judgment of any one of them.

To understand the enormity of this error, it must be remembered that the critical intelligence required to judge an architectural design involves far greater erudition and a more comprehensive knowledge of the the subject in general and in its detail than to prepare such a design.

There are many architects who, having earnestly thought upon the subject, can compose a measurably successful design, just as a person of sensibility for music may invent a ditty sufficiently spirited and sound in its combination to serve as the motive for a musical composition in the hands of a master. It is not unjust to assert, on the other hand, that but few architects are capable of analyzing an architectural design, and those who are will need a larger allowance of time than is generally consumed by an average committee of laymen, who imagine that they do this work.

An architectural design is a conventional geometrical representation of an imagined object, the merits of which laymen attempt to determine by looking at this conventional drawing. It is true, the architect is supposed to assist the process by furnishing a perspective view ; but here the layman is more at sea than ever. He is pleased with the technical skill and the artistic feeling which are displayed in the production of this picture. He admires the picture, and imagines the architecture it represents to be good ; or he is displeased or left indifferent by the picture, and condemns the architecture.

The great injury done to architectural art, however, by this system of submitting architectural designs to the judgment of laymen is far greater than would at first appear.

To correct an error one must have either the authority to do so or the skill to prove it to be an error.

The latter process demands a certain intellectual preparation on the part of the erring party, and the ability to argue the case on the

part of the party administering the correction. Had the architect the authority to correct his client in the same sense in which it is conceded to the lawyer, the doctor, the shipwright, or even the tailor or shoemaker, he would be employed by reason of the merit of his finished works, and would not be asked to submit a design for approval.

It is true he is granted a polite hearing on all questions relating to his work, but is time accorded to him to educate his client to the degree necessary to comprehend his arguments? Is he himself master of the theory of his art and trained to debate these questions? Can he, if personally able to do so, impart to a client in a reasonable series of conversations what can be acquired only by a long professional education and practice?

There is nothing left for him but to raise the curtain before the scene is set and the footlights lighted; he begins to recite and to yield immediately to half a dozen suggestions, not from competent stage manager or the author, but from an audience which should not have been admitted until everything was ready to entertain it.

As long as this system is pursued architecture must range with the fashions and not with the arts, and so it does in fact.



THE ILLUSTRATIONS.

Successful Design in the University of Pennsylvania Traveling
Scholarship Competition, by James P. Jamieson,

(See text for particulars).

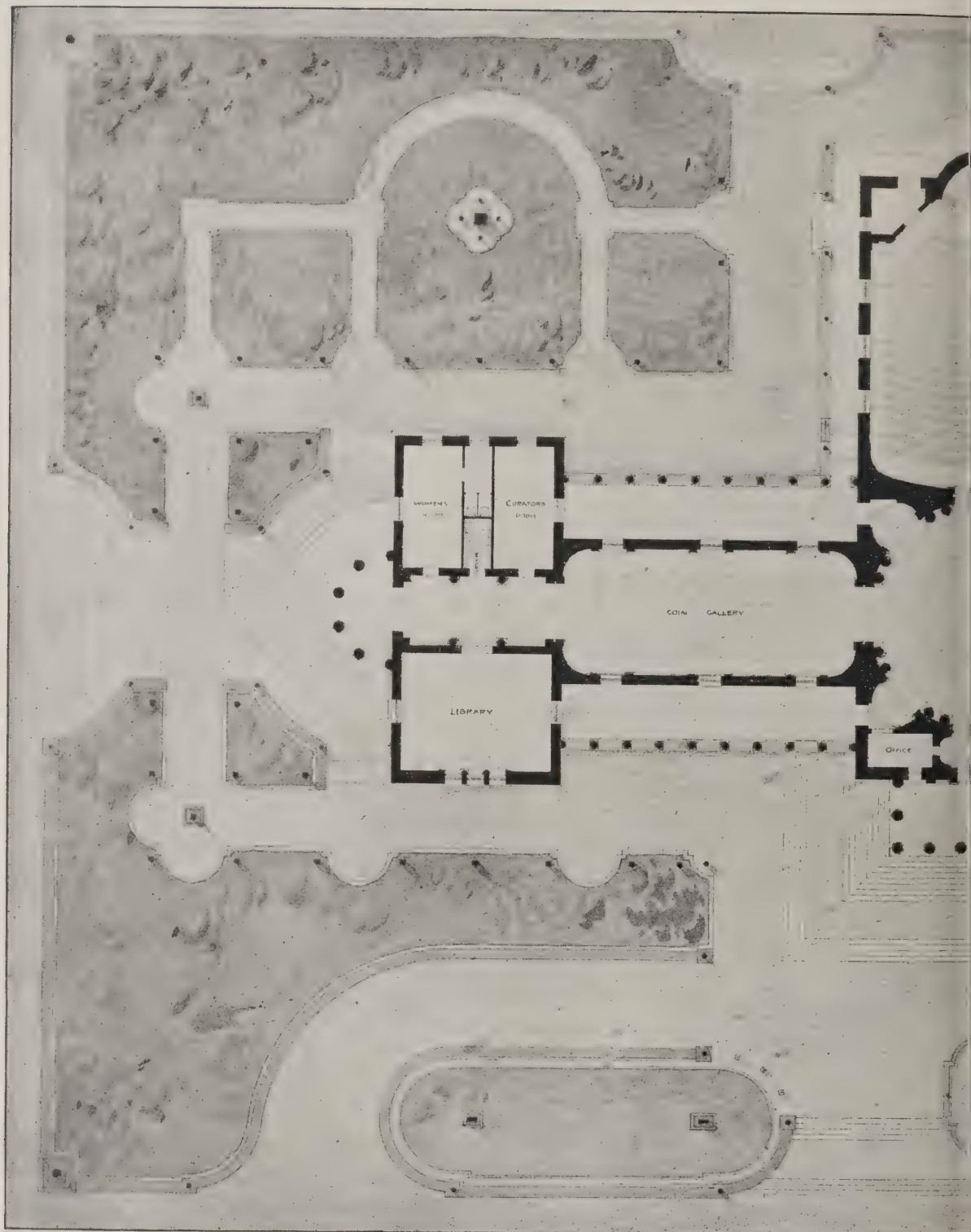
A BUILDING FOR A NUMISMATIC SOCIETY.

- I. Plan of the Principal Floor.
- II. Front Elevation with Surroundings.
- III. Side Elevation and Cross Section.
- IV. Christ Church, Philadelphia.

For the design of this building we are really indebted to Sir Christopher Wren. Dr. Kearsley, a trustee of the church at the time of the erection of the present building, sent to England and obtained the drawings of the Church of St. Martins-in-the-Fields, designed by Wren. From modifications of these the design of Christ Church was prepared, probably with the assistance of the carpenter, Robert Smith. Dr. Kearsley also designed the State House Building in Philadelphia.

The view of Christ Church herewith published, was originally intended by the editors to have been accompanied by several other views of the same building, in combination with a descriptive article. Owing to unforeseen delays and hinderances, their plans were defeated, and it was found necessary to postpone the plates illustrative of the "Georgian or Free Classic Work.

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



A Building for a Numismatic Society—Plan of the Principal Floor. Successful Design in



LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



A Building for a Numismatic Society—Front Elevation with Surroundings. Successful Design



University of Pennsylvania Traveling Scholarship Competition—By James P. Jamieson



A Building for a Numismatic Society. Side Elevation and Cross Section—James P. Jamieson



Christ Church, Philadelphia, Pa.—Designed by Dr. John Kearsley, 1731-1754

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

ROSTER

PHILADELPHIA CHAPTER, A. I. A.

OFFICERS

T. P. CHANDLER, JR.	President
WALTER COPE	} Vice-Presidents
WILSON EYRE, JR.	
AMOS J. BOYDEN	Secretary
WM. C. PRICHETT, JR.	Treasurer

EXECUTIVE COMMITTEE

The President, Vice-Presidents, Secretary, Treasurer, and Messrs. Frank Miles Day and J. C. Worthington

Librarian Arthur Truscott

HONORARY MEMBERS

J. Edward Addicks	Henry C. Gibson (deceased)
John H. Converse	Thomas W. Richards

PROFESSIONAL MEMBERS

Wm. L. Bailey	Edward Hazlehurst, F. A. I. A.	Wm. C. Prichett, Jr., F. A. I. A.
Louis C. Baker	Samuel Huckel, F. A. I. A.	Isaac Pursell
Chas. Balderston	Addison Hutton, F. A. I. A.	John Hall Rankin
Amos J. Boyden, F. A. I. A.	Lindley Johnson	John Stewardson
Stephen D. Button	Thomas M. Kellogg	James Knox Taylor, F. A. I. A.
Theophilus P. Chandler, Jr., F. A. I. A.	Guy King	Arthur Truscott
Walter Cope	Warren P. Laird	Frank R. Watson
E. James Dallett	Thos. P. Lonsdale	James H. Windrim, F. A. I. A.
Frank Miles Day	Geo. C. Mason, Jr., F. A. I. A.	John T. Windrim
Wilson Eyre, Jr., F. A. I. A.	Arnold H. Moses	Albert M. Whitman
Willis G. Hale, F. A. I. A.		J. C. Worthington, F. A. I. A.

THE JOURNAL OF ARCHITECTURE

OF THE

PHILADELPHIA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

1438 South Penn Square, Philadelphia

PUBLICATION COMMITTEE

J. C. Worthington	Warren P. Laird
Amos J. Boyden	Geo. C. Mason, Jr.
William C. Prichett, Jr.	

The School of Architecture

OF THE UNIVERSITY OF PENNSYLVANIA

offers a full course of study in Architecture. The subject is treated from *Æsthetic, Scientific, and Practical* points of view, with allied studies in Language, Science, Mathematics, History, etc., etc. The course aims to give a broad and thorough training in preparation for the practice of Architecture, offering such advantages as are absolutely essential in the training of the high-grade Architect and which cannot be secured in the routine of office practice.

The professional work is under the care of the following corps of instructors: Professor Warren P. Laird, in charge of the Department, giving instruction in Design, the Orders, History of Architecture, and Construction; Professor Chas. E. Dana, Water Color; Mr. Julian Millard, Mechanical Drawing, Shades and Shadows, Perspective and Elementary Design; Mr. Herbert E. Everett, Free-Hand Drawing throughout the course; Mr. Wilson Eyre, Jr., Pen-and-Ink Rendering; and an Instructor in Modeling, to be appointed. In addition to these is a corps of ten lecturers and demonstrators in History of Architecture and Ornament, Theory of Design, Construction, Mechanics of Materials, Graphical Statics, Sanitary Science, etc.

The New Special Course

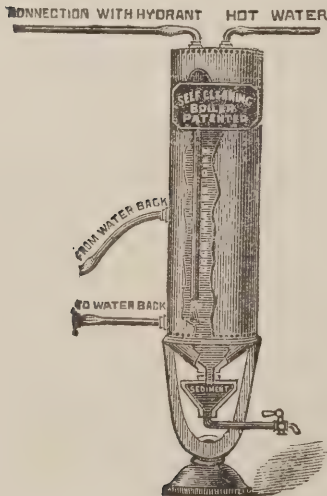
of Two Years is established for **Draftsmen** and others desiring the purely architectural work of the advanced classes. It includes Design, Free-Hand Drawing, Water Color, Pen-and-Ink Rendering, Modeling, History of Architecture, Graphical Statics, and other subjects.

For further information apply to

DR. HORACE JAYNE, DEAN

University of Pennsylvania, Philadelphia

Advantages of the Self-Cleaning Range Boiler



It removes the mud and sediment from the Boiler.

Cleanses the Water Back.

Supplies more Hot Water.

Furnishes Purer Water.

Does not get out of Order.

Will last twice as long as the boiler in general use.

Weight one-half more.

It is the Only Sanitary Boiler Made

It will Stand the Heaviest Pressure

Is a Common-Sense Improvement, and is endorsed by all who have used it.

SELF-CLEANING BOILER AND TANK COMPANY

500 Locust Street, Philadelphia.

A Few Quiet Words with ARCHITECTS and BUILDERS



Fidelity Hot-Air Range
with Horizontal Boiler

If the kitchen is roomy is sought, you will want a cal circulating boiler, set in

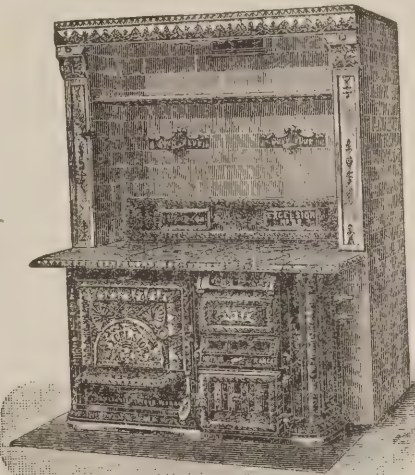
Excelsior

are acknowledged all through be the STANDARD ranges. in that city and neighboring of these goods combine the with the most modern im-

If the kitchen of the house you intend building is small you need to economize room. This you can do by using a range with elevated boiler such as the

FIDELITY

It will also reduce the cost of plumbing. The cooking capacity is ample for families of ordinary size. Splendid bakers. Hot water in abundance. Made in 7-inch and 8-inch sizes, with ovens to right or left of fire. Also to heat an upper room, if desired.



Excelsior Hot-Air Range

If you expect to heat the house with hot air you cannot do better than to use the

PARAGON

It has no equal. Perfectly self-cleaning, with equalized draft. Gas-tight and dust-tight. Largest radiating surface, heavy steel plate drum casings, easy on fuel, and of superior durability. It will always give satisfaction

Send for our pamphlets, "Perfect Cooking" and "Hints about Heating."

Manufactured by

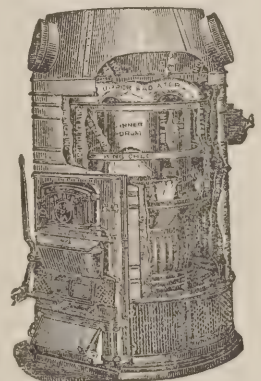
ISAAC A. SHEPPARD & CO.

Fourth Street and Montgomery Avenue, Philadelphia

and large cooking capacity brick-set range with a verti- the usual way. The

Ranges

Philadelphia and vicinity to Over 75,000 have been sold towns. The latest patterns results of years of experience provements.



Paragon Furnace with
Equalized Draft

ESTABLISHED 1844

SAMUEL H. FRENCH & CO.

York Ave., Fourth and Callowhill Sts.

PHILADELPHIA

WOOD
AND SLATE MANTELS

TILE AND MOSAICS

Fire-Place Goods

Peerless Colors for Mortar

BUCK LEAD

(BEST WHITE PAINT MANUFACTURED)

Painters' and Builders' Supplies

Foreign and Domestic Cements

French's Selected Plaster, etc.

Send for Circulars and Catalogues

Prest., E. C. STERLING
St. Louis, Mo.

Vice-Prest., F. H. ROSENGARTEN
Philadelphia, Pa.

Sec. and Treas., H. W. ELIOT
St. Louis, Mo.

Gen'l Manager and Ass't Sec. and Treas., H. E. MACK, Philadelphia

EASTERN HYDRAULIC-PRESS BRICK CO.

Works : Winslow Junction, N. J.

MANUFACTURERS OF

White Buff, Gray, Gold, Pompeian and Mottled
Front and Ornamental Bricks

We invite examination of our Exhibit in Builders' Exchange, Philadelphia, and solicit opportunity to furnish list of buildings showing our various colors laid in the wall.

Office and Salesroom :
NOS. 406 & 407 BUILDERS' EXCHANGE, PHILA.

New York Salesroom :
No. 87 WORLD BUILDING, NEW YORK

As to Water=Closets

A frequent complaint with house owners, paying for water by meter measurement, is the amount of water that they consume. Often an apparently impossible quantity is registered against them. The secret often lies in the leakage or overflow of the water-closet tank. If the closet be so constructed as to allow water to enter the bowl and flow silently down the side, a considerable escape of water may thus pass unnoticed. Or, in the case of most closets constructed to receive water below the level of the water in the bowl, there is almost no way of detecting leakage of water through the tank valve, while in case of overflow it can be learned only by climbing up and inspecting the inside of the tank.

In the Dececo closet the least escape of water from tank to closet is at once detected.

A minor and incidental advantage of the Dececo was called to our attention lately by an architect. The almost universal absence of the "bath-room smell" in bath rooms—even very small ones—containing a Dececo closet has often been noticed; but no import other than that of a pleasant coincidence had ever been attached to it. The gentleman referred to advanced the theory that this happy condition is due to a forcing out of a portion of the air of the room at each operation of the Dececo closet to a degree much greater than that attending the operation of other closets, and due to its unique mode of action.

Without committing ourselves to this theory, we give it for what it may be worth.

THE DECECO COMPANY

Newport, R. I.

146 High Street, Boston

427 Walnut St., Philadelphia

175 Lake St., Chicago, Ill.



CABOT'S CREOSOTE SHINGLE STAINS

Since the use of Paint on Shingles has been abandoned by all people of refined artistic taste, it is now only a question of quality in Shingle Stains. We claim for our stains that they are unequaled for softness of tone, durability of color, and the preservation of the wood; and refer to a constantly increasing use all over the country from the time they first appeared in the market, **nearly twelve years ago!** We guarantee satisfactory results.

SPECIAL SHADES.—We are always glad to make shades to match any special shade which an architect may have in mind, if not found on our regular list.

Samples and full information from the manufacturer or agents.

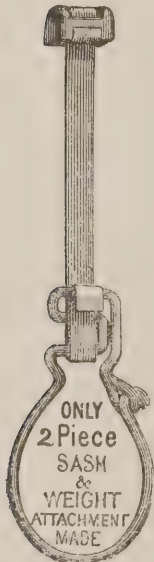
Samuel Cabot, Sole Manufacturer, 70 Kilby St., Boston, Mass.
S. H. French & Co., Agents, Philadelphia, Pa.

This is NOT
an infringement

No more Broken Windows if hung
with "Eureka" Attachments

All Windows now run smooth and
noiseless with "Eureka" Ribbons

•EUREKA•



ARCHITECTS, SPECIFY

"EUREKA"

Ribbons, Pulleys and Attachments

ALWAYS THE BEST AND CHEAPEST

consisting of

- "EUREKA" Aluminium-Bronze and Silicon-Bronze Sash Ribbons
- "EUREKA" Silicon-Bronze Cords and Cables for Heavy Doors
- "EUREKA" Pulleys in all Base Metals, and
- "EUREKA" Attachments for Sash-Hanging

PATENTED

OUR RIBBONS consist of ALUMINIUM (TOUGHEST of all metals) WITH BRONZE, etc. expressly manufactured for the purpose; cannot rust. "EUREKA" Aluminium Bronze Ribbons, TENSILE strength is 100,000 pounds to the square inch, and its elastic limit is more than two-thirds its tensile strength.

A child could raise a window of 500 pounds hung with "Eureka" Ribbon and Attachments. Ribbons adopted in one-half the buildings in New York, Philadelphia, Boston, Chicago, St. Louis, etc.

"EUREKA" ELECTRO MAN'FG COMPANY

50 BROADWAY, NEW YORK

This is NOT
a "Spring"

Address

H. W. HUSTON, Gen'l Agent

- -

100 South Tenth St., Philadelphia, Pa.

No Rolls Are Used

In the process of coating **The Genuine Taylor "OLD STYLE"** brand of Roofing Tin.

Our work is entirely by hand—exactly the same as fifty years ago—hence the great durability of **The Genuine Taylor "OLD STYLE"** is proven by the use of nearly one hundred million square feet, without a complaint.

Rolls simply squeeze off the Metal Coating and the Palm Oil, both of which constitute the value and life of a Roofing Plate.

N. & G. TAYLOR CO.
MANUFACTURERS

"The wear is the true test of value"

PHILADELPHIA

Dexter Bros.' English Shingle Stains

We challenge any one to show us a house where our Stain has **WASHED OFF**

This Shingle Stain is used on buildings at the World's Columbian Exposition

A shingled house if painted is not artistic. A moss-green roof cannot be obtained by the use of paint. We will send you

samples of any color to stain, if you will write to us. We study the harmony of colors, and can suggest effects you have not thought of in staining.

The following people act as our agents:

H. M. Hooker Co., Chicago, Ill.
Cleveland Oil & Paint Mfg. Co., Portland, Ore.
Smith & Young, San Francisco, Cal.
Aquila Rich Paint & Color Co., New York City, N. Y.
The L. J. Mattison Co., Cleveland, Ohio.
W. W. Lawrence & Co., Pittsburgh, Pa.
Baker & Richards, Seattle, Wash.



KENNELL & STEVENS
ARCHITECTS BOSTON

Send for sample boards to **DEXTER BROS., 55 Broad St., Boston, Mass.**

STABLE FITTINGS

THE LATEST AND
MOST APPROVED DESIGNS IN

**CAST AND WROUGHT IRON
POLISHED BRASS AND WIRE**

Logan's Patent Sanitary Stable Drains are manufactured by

WM. ADAMS & CO., Hope Iron Foundry

960 to 970, and 975 to 981 North Ninth Street

Telephone 6537½

PHILADELPHIA

Full size Open and Box Stalls of many styles can be seen at our Store, 48 North 7th St. (Telephone 2090.)

Builders' Iron Work of all kinds. Estimates furnished. Send for Catalogue.

Galvanized Iron
Copper and
Brass

The "STAR" Ventilator

Handsome
Storm-proof
Cheap

SUPERIOR TO ALL OTHERS

For ventilating Churches, School Houses, Mills, Factories, Breweries,
Etc., none equal to the "Star."

SEND FOR OUR BOOK ON VENTILATION

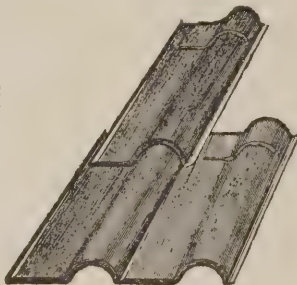
MERCHANT & CO.'S

Metal "Spanish" Tile

Manufactured in

Copper, Tin or Steel

Painted or Galvanized



Patent Applied For

Easily Applied

Ornamental and Durable

A Handsome Covering for
Towers, Bulk Heads,
Mansards, Etc.

Full Information with Illus-
trated Circulars Mailed
on Application

GUARANTEED AMERICAN ROOFING PLATES

Merchant's Old Method

Merchant's "Roofing" and "Alaska"

{ Every Box Guaranteed
{ Every Sheet Stamped

The above Brands are Coated in our own Establishment

PHILADELPHIA
NEW YORK

MERCHANT & CO.

CHICAGO
LONDON

Middletown and Hummelstown Stone Company

Quarrymen and Wholesale Dealers in

BROWNSTONE AND LIMESTONE

SAWED STONE A SPECIALTY

OFFICES

Quarries on the M. & H. R. R.

GEO. R. BACON, Supt.

100 S. Tenth Street, Philadelphia

HUMMELSTOWN, PA.

HARRISBURG, PA.

1419 G STREET, N. W.,
WASHINGTON, D. C.

Notice to New Subscribers

The first issue of the JOURNAL for October, 1892, is entirely exhausted, owing to the demand made upon us for it. New subscriptions can only be commenced with No. 2, but those desiring copies of the plates in the first number, can obtain the same if they will notify us of the fact when sending their order.

STEPHENS, ARMSTRONG & CONKLING

MANUFACTURERS OF

ARCHITECTURAL TERRA-COTTA

Works, Forty-sixth Street and Girard Avenue

Office, 1341 Arch Street

PHILADELPHIA

NEW YORK OFFICE, 181 BROADWAY



HOTEL WALDORF

H. J. Hardenburgh Architect

Terra Cotta furnished by
Stephens, Armstrong & Conkling
Philadelphia Pa.

Estimates furnished for Terra-Cotta either from special
designs or stock

CATALOGUES ON APPLICATION

This Building contains over 800 Tons of Ornamental Terra-Cotta



GEORGE H BUCHANAN AND COMPANY
420 LIBRARY STREET 420
PHILADELPHIA

UNIVERSITY OF ILLINOIS-URBANA



3 0112 065723261